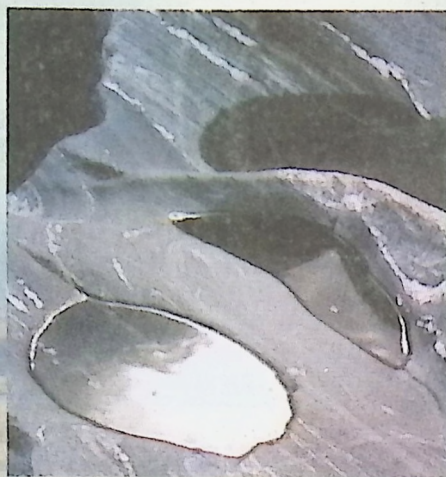


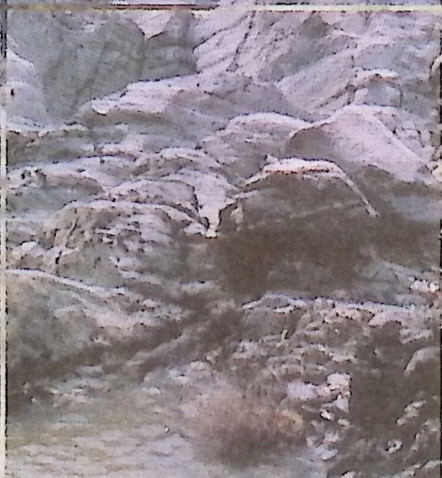
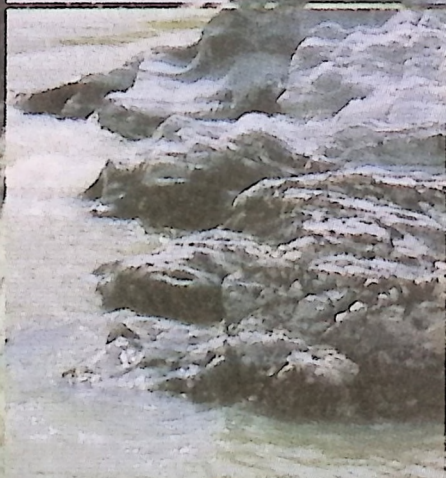
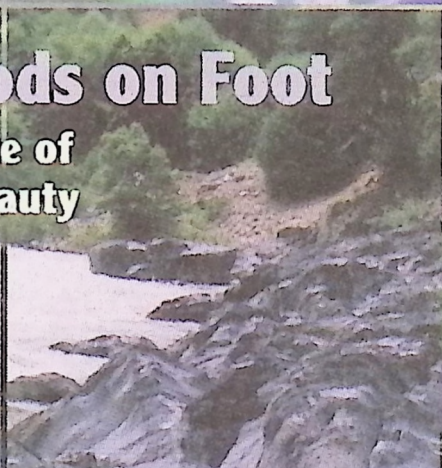
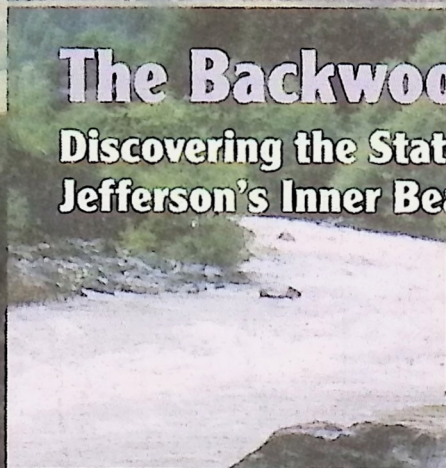
JEFFERSON

Monthly



The Backwoods on Foot

**Discovering the State of
Jefferson's Inner Beauty**



Mt. Shasta Ski Park

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Summer Events

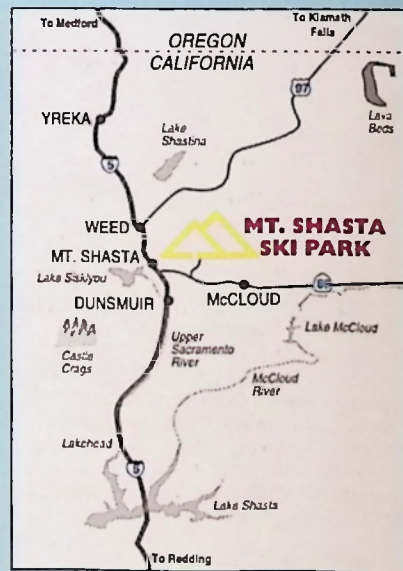
- July 1 Shasta Mtn. Bike Race #1—Dual Slalom
- July 8 & 9 Annual West Coast Datsun Roadster Car Club Show
- July 23 Shasta Mtn. Bike Race #2—Circuit/Cross Country
- August 20 Shasta Mtn. Bike Race #3—Downhill
- August 26 2nd Annual State of Jefferson Microbrewery Festival

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For more info:

Please contact our friendly, helpful staff. Write: Mt. Shasta Ski Park, 104 Siskiyou Avenue, Mt. Shasta, CA 96067; or call: (916) 926-8610. For 24-hour hotline, call (916) 926-8686.



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Members of Love and War—Aletha Nowitzki, Barri Silberstien, Craig Honeycutt, Carolyn Shaw, and Damon Honeycutt—will perform July 3 in Ashland with other Rogue Valley singers, musicians, and dancers.

See Artscene, page 28, for details.

ON THE COVER

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Photos by Eric Alan.
See cover story page 8.

The JEFFERSON MONTHLY Vol. 19 No. 7 (ISSN 1079-2015) is published monthly by the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Application to mail at Second-class postage rates is pending at Medford, OR. The JEFFERSON MONTHLY is provided by the Jefferson Public Radio Listeners Guild as a service to its members, those who contribute \$40 or more annually. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Paul Westhelle

Editorial Assistant: Russ Levin

Production: Impact Publications

Artscene Editor: Miki Smirl

Poetry Editors: Vince & Patty Wixon

Printing: Apple Press

JEFFERSON

Monthly

JULY 1995

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During these days of Summer vacations, you might be planning a long trip to get away from it all. But you don't really need to go that far. Writer Eric Alan shares some of his favorite out-of-the-way places in the State of Jefferson, and provides help on how to get "there" without leaving "here."

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James Kirk's teaching career spans over 40 years including 28 years as Professor of Art at Western Oregon State College and Oregon State University. As a studio artist, Mr. Kirk is known for his watercolors, drawings and photography. He has produced three video textbooks on watercolor.

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LEE BALE, All that Glitters, Fabric Embellishment

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Lee Bale holds an MFA from Cranbrook. She is trained as a painter/sculptor. She is currently teaching a variety of art classes at Southern Oregon State Oregon. She has an extensive awards and exhibitions record.

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Jim Vecchi is currently in the MFA program at Stanford University. His book “Lift Any Stone” is about to be published. His recent exhibition at the Rogue Gallery & Art Center was very well received.

Th, F, S, August 24, 25, 26, 10 am–3 pm • Members: \$125, Non-members \$140



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TUNED IN

Ronald Kramer

The Lull Before the Storm

Many Guild members have written over the past several months wondering what has developed regarding federal funding for public radio and why so little has been publicly said since January. Recognizing the difficulty of reporting upon a highly fluid situation in a print medium with a one month advance deadline, I thought I'd take a stab at trying to fill in events of the past six months on this topic.

I am writing in early June and by the time you receive this Congress will be starting to think about its August recess. So many things could have changed by the point this issue of the *Jefferson Monthly* arrives at your home. Still, the quiet of the past months masks a great deal of activity and I want to try to summarize these developments for you.

Congressional analysis of funding for public broadcasting basically falls into three areas:

- funding for FY 1996 and FY 1997. Although these funds were appropriated in 1994, Congress has talked about taking back some of these funds.
- funding for FY 1998 and beyond. Action on this subject involves both a re-authorization of the program as well as the appropriation of funds.
- Other changes in legislation which might affect programming for funding. Changes which have been proposed include abolishing noncommercial broadcasting and making all stations, commercial, authorizing limited commercialization of public stations, and other revisions to our status.

FY 1996 & FY 1997 Funding

Congressional action on rescinding the FY '96 and FY '97 funding occupied a great deal of the winter and spring months. Proposals varied from very small cuts of 1% or 2% to draconian surgery of 50% or 100%. When Congress finally passed an omnibus rescission bill, the House of Representatives' harsher treatment of public radio was

moderated by the Senate which resulted in cuts of about 7.5% in 1996 and about double that amount in FY 1997 being adopted. Then President Clinton vetoed the omnibus rescission bill and everything went back to square one. It seems possible that the cuts which had been agreed to by Congress will be enacted in some other legislative vehicle. The cost to Jefferson Public Radio of those reductions would be about \$80,000 spread over the two years involved.

FY 1998 and Beyond

This is the most difficult area upon which to report. Some important members of Congress have taken the position that there should be NO continuing funding at all. Others have argued in favor of some continued, but reduced funding. The Corporation for Public Broadcasting has advanced a proposal which calls for the establishment of a dedicated Trust Fund to help support public broadcasting. Some national organizations in public television, and National Public Radio, called for establishing such a fund with capital to be generated from a variety of temporary measures including some taxes on certain types of commercial broadcasting transactions and some special tax incentives to contributions from private individuals. There has not been any discernable flavor in the response to these proposals from members of Congress at the time I am writing.

Other Measures

An active array of "ideas" are working their way around Capital Hill. A budget bill which emerged from the Senate Budget Committee contains a provision strongly encouraging the establishment of a commercialized service for public radio. A lot of the ideas offered by members of Congress to generate new funding have, upon financial analysis by Lehman Brothers, a financial consulting group retained by the Corporation for Public Broadcasting (CPB) to assess these ideas, proven to not afford the financial return which some had hoped. Some of these

ideas included:

- converting public radio to a commercial service
- substantially expanding the potential for underwriting through legislative changes
- leasing for commercial purposes some of the frequencies used by public radio stations
- various tax measures

The Lehman Brothers' analysis concluded that none of these measures would generate sufficient income to cover their own cost of implementation and replace the existing federal appropriation, with the exception of some of the proposals to increase underwriting revenues. The scale of income the study thought might be newly generated from increased underwriting was, however, not of great size.

The trust fund idea is the only one advanced which might afford comparable replacement funding. Some of you have written over the past few months to observe that the loss of federal funding might not be a bad idea in that it might minimize the appearance, or reality, of federal control over public radio. Interestingly, close Congressional observers report that Congress has no intention of releasing some degree of oversight regardless of whether it provides any funding to public radio. A trust fund would still be subject to Congressional control and, even in a world with a total absence of any federal funding, there are regulatory strings which Congress holds which continue to give them authority over us to a degree which does not exist for commercial stations. And it has been made clear that they do not intend to release that control.

What's Next

Just before or after its August recess, Congress will begin devoting attention to the FY 1998 reauthorization bill. That's when "the rubber hits the road" in this discussion. All of the rescission talk and hearings this past winter were simply prelude to the main event—whether the national interest is served by the federal government's acting to assist and assure the existence of public radio.

The Real Agenda

Congressional debate over continued funding for public radio began as a fiscal responsibility measure. With a great deal of attention focused upon the national debt,

CONTINUED ON PAGE 15

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SPEAKING OF WORDS

Wen Smith

Malthusiasm—The Big, Loud Bang

If *malthusiasm* isn't in your dictionary yet, not to worry. I'll tell you all about it.

Malthusiasm is negative enthusiasm. An enthusiast is filled with spirit, inspired by theos, God. A *malthusiast* is filled with fear, pessimism about the future of humankind.

Ever since Tom Malthus (1766-1834) put forth his idea that population grows faster than the means of subsistence, the malthusians (or *malthusts*) have seen mankind doomed to starvation unless population is checked by war, pestilence, famine, contraception, or abortion. What the malthusts overlook is the human capacity for enthusiasm, the openness of the human mind to inspiration.

Malthusts, blind to that potential, do not see that the means of subsistence are limited not by what humankind knows or has known, but only by what it can know. Even today we are capable, with present knowledge, to produce enough food and enough health care to sustain populations more vast than those now living. Most of Earth's surface is not yet inhabited, not because it is uninhabitable but because to inhabit it would be expensive, would call for imagination, determination, investment, and political will. Those things may arise in abundance once they become visibly necessary to survival of the species, just as agriculture and industry became necessary in the past.

Humankind's continued existence is seriously threatened, not by a population explosion, but by the big, loud bang of malthusiasm.

Malthusts do not believe in humankind, do not believe in the human capacity to adapt. They prefer hand-wringing anxiety and despair rather than enthusiasm, perhaps because, far from being filled with spirit, they are filled with mistrust of spirit. Their answer to the population scare is abortion of the unborn and euthanasia

for the infirm or unfulfilled.

Malthusts do not realize a statistical verity—that population control, if left to Providence and the imaginative investment of human energies, will work out to mathematical certainty. Either humankind's knowledge and enthusiasm will expand to meet the needs of survival (in which case there is no need to worry, since life will increase and prosper), or humankind will yield to extinction (in which case there is no need to worry, since a perfect balance will then inevitably appear.)

Still, the malthusts say, what matters is not mere survival but the quality of life. Overpopulation dilutes the abundance of life's good things and makes life less worth living. Again, the malthusts underestimate the power of spirit, the capacity of humankind to be inspired, enthusiastic, creative. As for the quality of life, we ain't seen nothin' yet.

When and if Doomsday comes upon us and our story ends, it will be apparent (though none will remain to appreciate it) that theos, God, had human population under perfect control all the while. From the beginning to the end, a zero population growth will prevail. The number of deaths will exactly equal the number of births.

In the history of humankind not all has yet been said and done, though more has been said than done. For those of us who hope humankind will survive and prosper, the thing to worry about is not overpopulation—but underenthusiasm. ■

Wen Smith's *Speaking of Words* is heard Mondays on the *Jefferson Daily* and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post*.

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Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

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JEFFERSON OUTLOOK



Russell Sadler

The Meaning of Silence

The U.S. Supreme Court struck down state-set term limits for members of Congress. The Court's traditionalist majority simply repeated what we already knew—state legislatures cannot impose term limits on members of Congress. It requires an amendment to the U.S. Constitution.

The Court's activist minority argued there is nothing in the constitution that deprives the people of each state from imposing term limits on their members of Congress. The constitution is simply silent on the subject. The activists ignored 200 years of legal precedent that says federal law is superior to state law when federal issues are involved.

The dissenting opinion goes well beyond the issue of term limits and the constitution's silence on the subject. It is an attempt to reinterpret the 10th Amendment to rewrite what power states have when the constitution is silent on a subject. The 10th Amendment—lawyers call it the "reserve clause"—is the provision that declares all powers not delegated to the federal government nor prohibited to the states are "reserved to the states respectively, or to the people."

The constitution prescribes three qualifications for members of Congress. They must be 25 years old, a citizen of the country for at least seven years, and inhabit the state that chose them. Term limits supporters argued that states have the power under the 10th Amendment to add other qualifications because the constitution doesn't prohibit them from doing so.

The court majority did not buy this argument. The majority opinion, written by

Justice John Paul Stevens, says the states cannot reserve what they never possessed and holds the states never had any authority over qualifications of serving in the national government, because no national government existed prior to its formation in 1787.

This line of reasoning is almost as old as the constitution itself. It goes back to the famous 1819 case of *McCulloch vs. Maryland*. The State of Maryland argued it had the power to tax corporations chartered by Congress. It was a power "reserved" to the states, argued Maryland, because the constitution is silent on the issue. Chief Justice John Marshall wrote that an "original right to tax"

federally chartered corporations "never existed, and the question whether it had been surrendered cannot arise."

The minority opinion, written by Justice Clarence Thomas, challenges this nearly 200-year-old view of the state-federal relationship. Thomas creatively argues that "powers reserved to the people" means the people of the states. Thomas further argues the "people of the states" are free to add to the minimum eligibility qualifications for members of Congress already in the constitution by simply passing a statute in their own state or amending their state constitution.

There is no precedent for this sweeping reinterpretation of the 10th Amendment. Thomas invents it out of whole cloth. The larger political motives for this activist reinterpretation of the constitution are not hard to figure out. The court's conservative activists intend to argue for an expansive

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THE TERMS LIBERAL AND
CONSERVATIVE HAVE LOST
THEIR MEANING ON TODAY'S
SUPREME COURT.
TRADITIONALISTS AND
ACTIVISTS MAY BE MORE
USEFUL LABELS.

reading of the 10th Amendment powers reserved to the states, just as the court's liberal activists argued for an expansive reading of the interstate commerce clause expanding the reach and power of the federal government over the last 70 years.

The terms liberal and conservative have lost their meaning on today's Supreme Court. Traditionalists and activists may be more useful labels. Although the rhetoric changed from liberal to conservative, activist judges are still trying to rewrite the constitution to suit their ideology.

Term limit advocates insist the public supports term limits. While polls show a majority of Americans approve of term limits for members of Congress, the actual state enactment of term limits is a largely western phenomenon. Most of the 23 states that imposed term limits on members of Congress are in the West, with a few more in the populist upper mid-west and New England. Virtually all the states in the south, including Texas and populous eastern states like New York and Pennsylvania, have not imposed term limitations on their congressional delegations. Not surprisingly, virtually all the leaders of Congress come from states without term limits. Speaker Newt Gingrich comes from Georgia, Senate Majority Leader Bob Dole comes from Kansas, powerful committee chairs come from Louisiana, Texas, Pennsylvania, Alabama—all states without term limits on elected federal officeholders.

Congress still operates on the seniority system, with the power going to members who serve the longest. States with self-imposed term limits are no longer on an equal footing with states that do not impose term limits on members of Congress. That is why the Supreme Court's majority wisely requires a constitutional amendment to impose uniform term limits on every state—or none at all.

A constitutional amendment requires approval by two-thirds of the House and Senate and ratification by three-quarters of the state legislatures. If term limit supporters can win that much support, then Americans in every state will have to accept this zealous effort to restrict the free choices of future generations of voters. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

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The Backwoods on Foot

Discovering the State of Jefferson's Inner Beauty

Summer comes with an urgency in any place where the seasons are strongly felt. There's a sense that the days of warmth and extended light must be lived in to the fullest: that every shard of sunshine must be explored, before the next dark Winter too quickly sets in.

These days the urgency has another undercurrent to it as well, which makes every travel to the wild more precious and painful: for as the swelling human population pressures the wilderness, a sense of transience settles over its beauty. Perhaps that will make the wilderness more cherished, in the way that an ill friend is often loved the most. But it also gives sadness to that urgency; a sensation that the wild lands need be appreciated now, in this very moment, just in case. What if they aren't here, when another generation's houses have extended the front lines of cities deep into open spaces?

In the State of Jefferson, we are still blessed with abundance. There are a staggering number of beautiful places that might, by some imaginative stretch, still be called wild. They may have roads through them, or other deep marks from heavy hands; but they're here in such profusion that it's difficult to name all the beautiful places, let alone know them each like the mind of a friend. From nearly any place in Jefferson, it's a short trip to where green silence waits—to where the calm, clear feeling a forest lends can be had for the asking. There are a plethora of insistently melodious rivers; a wide array of austere, majestic peaks; an un-



IN THE STATE OF
JEFFERSON, WE ARE
STILL BLESSED WITH
ABUNDANCE. IT'S
AMAZING HOW CLOSE TO
THE HIGHWAYS AND THE
CROWDS OF SUMMER
THE WILDERNESS IS,
RELATIVELY UNTOUCHED
AND NEARLY DEVOID OF
HUMAN LIFE.

FEATURE & PHOTOS BY
Eric Alan

countable number of hidden side canyons which are no less beautiful for their obscurity. Such obscurity is, in fact, often what protects their beauty.

No need to look for the spectacular, cordoned-off grandeur of the country's most famous scenic places. It's not that it doesn't exist here. What vista could overshadow that of Mt. Shasta? What water is more deserving of stardom than Crater Lake? It's just that it's the average place, the beauty of close quarters, that truly defines an area's majesty. Those nearly nameless wild lands are most often the ones in which a person can begin to feel at home, and form a deep and lasting bond. They don't feel caged and separate, part of some priced spectacle to be viewed from behind a railing, as if in some colossal museum.

Pack a lunch. It's time to go.

I've chosen three places for this time, along the lines of this logic. They're spectacular precisely because they're only average for this area: they're all exquisite, yet tomorrow, I might choose or discover countless other places. These three are close, they're sweet, and they span a wide range of physical exertion—that's all.

For those seeking to reach beauty with just a ride in an automotive beast—without much hiking upon arrival—I choose the Scott River, just off of the Klamath River. For those seeking more remove and a nice moderate workout, I choose a certain trail along the Applegate River. And for those with enough of a mountain-scaling urge that, if the world's surface becomes entirely bricked with Wal-

Marts, will still be climbing the roofs with me and defiantly shouting: "Because it was there!"—I choose Wagner Butte, just outside of Talent, often overlooked despite its worthy challenge.

Let's begin with the middle ground.

Out on the edge of the Red Buttes Wilderness, very near the invisible, irrelevant California/Oregon border, the Middle Fork of the Applegate River is paralleled by a trail deep into sheltering forest, and at points deep into history as well. No, in most ways, it doesn't matter what state it's in—the politics that affects these woods is hidden. The percentage of mail-in ballots returned by squirrels here in recent elections has been notably low.

Once you've found your way through the gravel roads that lead west out of the Applegate Valley to the trailhead—see the sidebar on page 17 for specific directions—the trail is a welcoming friend. With its mostly gradual grades and variance of terrains, the Middle Fork offers anywhere from an hour's easy stroll to a full day's wander, with possible stops to soak in the river if it's warm enough. It's an easy trail to go as far as you want, stop, and turn around without missing the main event. The whole trail's just over six miles, one way.

After a brief initial stretch in which the trail begins as a for-

mer dirt road—now grassed-over and pretty—the trail veers off to the right, narrows, and begins its slow snake into deeper places. The first rock faces drip water if the season is wet enough, and always close by is the constant talking of the river, to the left—the white noise of water, one of the greatest calming sounds. The trailhead is at about 3500 feet, and it's sheltered by canyon walls which are often steep, so Spring comes later and Winter comes earlier than back in the lower valleys where most of us live. But always, it's beautiful. I've seen it in every season except Winter, with its seasonal personalities on display in turn. In Summer, it can be hot despite the elements of shade, especially along the first mile or two when the trail is on the northern side of the canyon. But the trail crosses to the cooler canyon side, soon enough, and there are always the translucent green pools of the river to stop to cool off in. The water will likely be higher this Summer than last, and even then, there were several places still deep enough for a quick swim, and the water was refreshingly clear and chill.

In Fall, the trail turns into a deciduous fireworks show, as the yellows of maple are mixed in with the other reds and yellows of other beautiful plants, which I prefer to photograph rather than name. Huckleberry, vine maple, hazelnut—I'm told that's what the beautiful residents are called. Other residents are the fir trees above, along with cedar and ponderosa pines; there are numerous old-growth stands. It's an impressive canopy; and the soft mosses

Previous page: A backwoods explorer on the Middle Fork of the Applegate River.

Below: A glorious vista from Wagner Butte and a wild orchid along the Applegate River.



and lichens that line the trail on the cooler side of the canyon are lush as well. The waters of the river catch and reflect the seasonal colors, making the finest of liquid palettes.

In the Spring, the foliage does come later than in our valleys, but that way brings lushness farther forth into the Summer, when the rest of us begin to parch. A friend and I last visited this trail in the beginning of May—and we found the undergrowth barely budding yet, the first subtle flowers only just out, the ground still quite moist after a wet Winter at last.

It's a comfortable snake of a path through all this, which crosses a massive log bridge, and then ascends on the south side of the canyon, past the remnants of a collapsed cabin or two—reminders that the gold sought in the river was once much different than the reflected gold of autumn leaves.

The trail plays hide-and-seek with the river for a few miles, coming and going, climbing a bit more steeply as the miles move on. One crossing at a river split may be a small challenge at times of high runoff—we had to improvise on a conveniently downed tree, in May—but in the Summer the secondary flow dries, and no water need be crossed at all there. Glimpses through the trees begin to show deeper, steeper canyon walls after a few miles, with the ascending groves of evergreens above catching and scattering rays.

The trail eventually reaches another trailhead, much farther along the same road you came in upon. It makes no sense to me to start there, as it's a longer drive from almost anywhere, and once you arrive, the hike then leads downstream first instead of upstream. Personally, I do feel compelled to go upstream first. Perhaps this is family history or personal neurosis—my Uncle Trevor was actually a spawning brook trout—but I also notice that few hikers feel the compulsion to head for the deepest valley, find the lowest pothole to stand in, and then shout their conquering “because it was there!” cries. So I'll assume that you prefer upstream too; and that you'll find the trail as compelling as I do.

Ah, but maybe the imperfect old body just won't go that far, at least until the new parts arrive. Or maybe the kids won't go more than a hundred yards from the car door before asking if they're there yet. Or maybe you just did that triathlon yesterday and have earned a chance to do a motionless imitation of a large, beached jellyfish—but you want to do it in a beautiful place by a fine river.

One place that lends itself to “jellyfish” condition is the Scott River. It's not that there aren't places leading off of it for the ambitious hiker: the Paradise Lake Trail and the Kelsey Trail immediately come to mind. It's just that you don't have to hike if not in the mood. There are several places immediately along the river to pick and choose, according to whim.

The Scott River Road can be done as a loop trip, with one end of the loop connecting to the Klamath River highway, leading out to Interstate 5; and the other end in Fort Jones, California, connecting to I-5 via Yreka (See sidebar again, for directions).

Personally, I prefer to come around from the north end, joining up with the Scott River Road just outside of the greater metropolitan area of Horse Creek, a town chiefly distinguished by its brown tin-roofed church, at which all one hundred and fifteen residents appear to gather faithfully on Sunday morning. This begins the trip with the Klamath River Highway, which is a joy in itself, as it parallels the wide river through carved canyons. It passes riverside places beautiful enough to waylay you all day, thus keeping you from ever reaching the Scott River, thus negating the use of this entire part of the article.

For the sake of argument, I'll assume you've resisted the many temptations of the Klamath, have come from the north, and are now successfully traveling south along the Scott River Road. Three miles from the turnoff you'll pass through the sites of old mining towns French Bar and Scott Bar,

the latter of which you'll also pass through in its modern location, just a bit down the road. As you pass through the town, you'll see a rock monument to mining pioneer John Scott, on the spot where gold was first discovered in Siskiyou County, in the Summer of 1850. I have inspected this rock closely, and I can say definitively: Yep. It's a rock, alright.

I recommend driving at least six miles farther, perhaps to Sugarpine Gulch, the first of many river accesses. Sugarpine Gulch does require a short downhill hike to reach the river—about half a mile, to where there are the pine groves of the name-

sake, mining flumes from 1910, a nice sandy river beach that doesn't quite edge the water due to vegetation, some good perching rocks with a river view, and poison oak from road to river. Don't say I didn't warn you.

But that half mile's too far, you say. You're in jellyfish mode, okay! Two miles further down the road begins a series of river access points that form the height of the river's beauty, to me. The first one, at Townsend Gulch, isn't as picturesque as the ones to



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PHOTO:
THE APPLGATE RIVER**

come, in my view, so I personally would continue along to somewhere between Gold Flat and Tompkins Creek—especially Tompkins Creek. There, just below where the creek joins in, is a riverside access even the kids probably won't complain about, where there are great roaring river twists, astonishing patterns of riverside rock, flowers in the Spring, sheer canyon walls to look at across the way, and other fineries. There's poison oak here, too, but with care it's no problem, and besides, poison oak is nearly everywhere. Carefully identified and respected, poison oak is less dangerous to a body's health than staying inside and watching television all day.

Rafters frequent this stretch of the Scott River, too—but make sure you pronounce that word carefully to the kids, in case they hear “raptors” and expect Jurassic Park.

Last Summer, when the river was lower, a friend and I swam the pools without the currents being too strong, the waters being too cold, or the crowds thick enough to require bathing suits. As of the beginning of June, it's all moving too fast and cold for that. But it's a notion well worth considering.

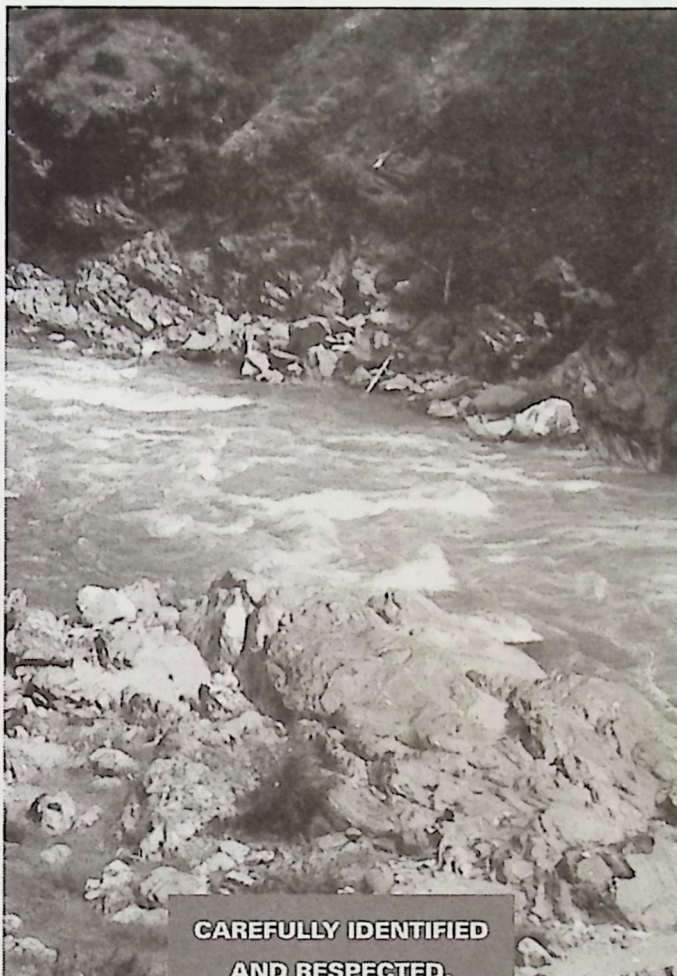
As the road continues to wind along the river from Tompkins Creek—going upstream again, I notice—the river becomes lazier, shallower. Three miles from Tompkins Creek is the Bridge Flat Campground, where the turnoff to the Kelsey Trail also exists. (An interesting trail which was once a supply route in the 1800s for the soldiers at Fort Jones, it features nice climbs, along a creek at times. I've been as far as Fish Camp, on the edge of the Marble Mountains wilderness, where there was a righteously fiiiiiiiiine waterfall and river pool to swim in, along with more mining remnants.) Back at Bridge Flat, there may be teenagers hanging out, jumping off the bridge into the river, and otherwise making the noise from which you came to get away. If so, keep on moving down to Buker Bridge, two miles more; or go a third of a mile to the turnoff to Indian Scotty Campground, Lovers Camp, and the Paradise Lake trailhead. Indian Scotty will leave you in a quiet place by the river to spend the day and/or night; the Paradise Lake trail will take you up into the Marble Mountains wilderness if the jellyfish mode suddenly recedes, and your inner mountain climber surfaces.

Two miles beyond this turnoff, the forest boundary ends, and private land begins. The forest turns to valley, slowly, and Fort Jones lies another dozen miles or so down the road. From there, it's another eighteen miles back to Yreka and I-5, and all we've mis-

named “civilization.”

It's amazing, though, how close to the highways and the crowds of Summer the wilderness is, relatively untouched and nearly devoid of human life.

For example, Wagner Butte, just outside of Talent, may be as anonymous as the bump in your driveway, but at 7140 feet, it's only four hundred feet shorter than Mt. Ashland, and is every bit as ignored as Mt. Ashland is stampeded. From its peak it offers spectacular views in all directions: Mt. Shasta to the south, Mt. McLoughlin to the east, endless rows of ridges stretching west, your neighbor's backyard barbecue and the rest of the Rogue Valley and beyond, to the north. For those looking for a serious workout, this will do beautifully.



**CAREFULLY IDENTIFIED
AND RESPECTED,
POISON OAK IS LESS
DANGEROUS TO A
BODY'S HEALTH
THAN STAYING
INSIDE AND WATCHING
TELEVISION
ALL DAY.**

**PHOTO:
THE SCOTT RIVER**

Driving to the trailhead isn't difficult (again, see sidebar). The beginning of the trail, however, separates the boys from the bighorn sheep. The first two miles are very steep and, while pretty, not breathtaking in a way likely to attract Ansel Adams' ghost. It's reasonably tough going, with the main feature being the Sheep Creek landslide crossing. This 1984 landslide was three miles long and an eighth of a mile wide, cutting through the forest with a thundering mixture of rock, mud and assorted ooze, leaving only destruction and geological research papers in its wake. It is indeed instructive to stand in the middle of the slide area and imagine the entire mountainside departing like Amtrak, with

boulders larger than your refrigerator bouncing down high and hard enough to scar the surviving trees high overhead, to the side of the slide. There are mostly grasses in the slide zone itself: the trees have been shy of return.

Once the first couple of miles of steep trail are a test successfully passed, the trail begins to climb at a reduced grade, and reveals its many higher merits. After a pass through deep groves, and then south-facing fragrant fields of brush and rock, the trail switches back and climbs to Wagner Glade Gap, and then turns to gently ascend the western flank

of Wagner Butte. There are high-altitude groves of aspen to pass through, with their shiver of green—or brilliant yellow in Fall—along with evergreen stands, and open clearings from which the hundreds of miles of ridge folds to the west begin to reveal themselves.

The ascent continues, the grades remaining gentle, and after a total hike of just over five miles, with a 2200 foot elevation gain, the trail ends at a rocky outcropping that marks the peak. These rocks can be easily scaled, especially if

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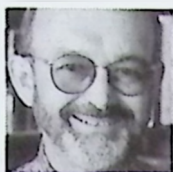
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NATURE NOTES

Frank Lang

Persimmons

Walking down the hill toward school I heard a terrible din - the sound of a tree muncher. I looked several blocks down the street to see a cherry picker in the midst of an interesting row of shade trees along the street. From my end, the first tree is a huge California valley oak, then some trees that include a shagbark hickory, black walnuts, and a tree that makes for some pretty fancy footwork certain times of the year, a persimmon. I wonder who put together such a nifty street side arboretum?

From a distance, I tried to figure out which old tree had fallen to the woodsman's chain saw. My guess had to do with messiness, either the persimmon or a black walnut. When I got close, I discovered the persimmon being ground to smithereens. A huge grinder reduced all but the trunk and largest branches to shreds as fine as Ollie North's reports. I suppose the tree was too messy for the new owners, dropping its small plum-like fruits all over the ground and street.

I can't be too critical. Several years ago, I cut down a black walnut in my yard because of messiness. It always was dropping or dripping something: male catkins in the Spring, then icky sticky honeydew from aphids in the Summer, then the leaves, then the walnuts in their nasty squashy black-staining husks. If that wasn't bad enough, the leaves made lousy compost because of plant growth inhibiting substances in their tissues.

Persimmons are not native to the Northwest, but two are native to the United States: the Texas persimmon and the common persimmon of the Southeast. The common persimmon is food for all kinds of animals: deer, raccoons, foxes, skunks, birds and small rodents. It is also food for humans. Persimmon fruits are eaten after the

first frost when the flesh is mushy and the skin is wrinkled. Then it is sweet flavored, before it is so bitter that its flavor will pucker you inside out.

The large orange-sized persimmon of some yards and super-markets is an Asian native, *Diospyros kaki*, named kaki after the Japanese name for the fruit. The fruit is well described in Elizabeth Schneider's *Uncommon Fruits and Vegetables: a Common Sense Guide*. This great book tells you all about produce. Where it is from. How to scientifically pick through your local produce counter, like kind of high-tech hunter-gatherer, to

get the best, the finest, and leave the lesser pieces for the not so clever. What its uses are. How to prepare the fruit or vegetable for eating. Nutritional highlights. Recipes. Freeze ripe persimmons for an instant sherbet. Broil persimmon halves with brown sugar. Nutted persimmons. Spice roll with persimmon and cream filling. Eat'em raw.

In the wild, the common persimmon grows as a small to medium-sized tree to 100 feet, 20 to 30 inches in diameter. The fine textured, tough, strong, fairly straight-grained sapwood has been used in making golf-club heads and weaving shuttles. The wood is so tough the shuttles last a thousand hours before wearing out.

Diospyros is the ebony genus, an important commercial tropical timber species, no safer in its home than along the streets of Ashland. □

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.

Better Buses

Rogue Valley Buses Put Natural Gas on the Road for Cleaner Air

Rogue Valley air is cleaner today than it was a generation ago. Until recently, blankets of wood and oil smoke trapped by a natural inversion layer often would plague Medford and other lower-elevation communities.

Now, after years of aggressive public education, wood stove replacement, and industrial conversion efforts, the valley is the first designated "non-attainment" region in the country to meet stringent federal clean-air standards.

Despite remarkable progress on one front, however, there are hazards looming on another. Exhaust from increasing numbers of cars and trucks now accounts for more than half of the pollution in the air we breathe.

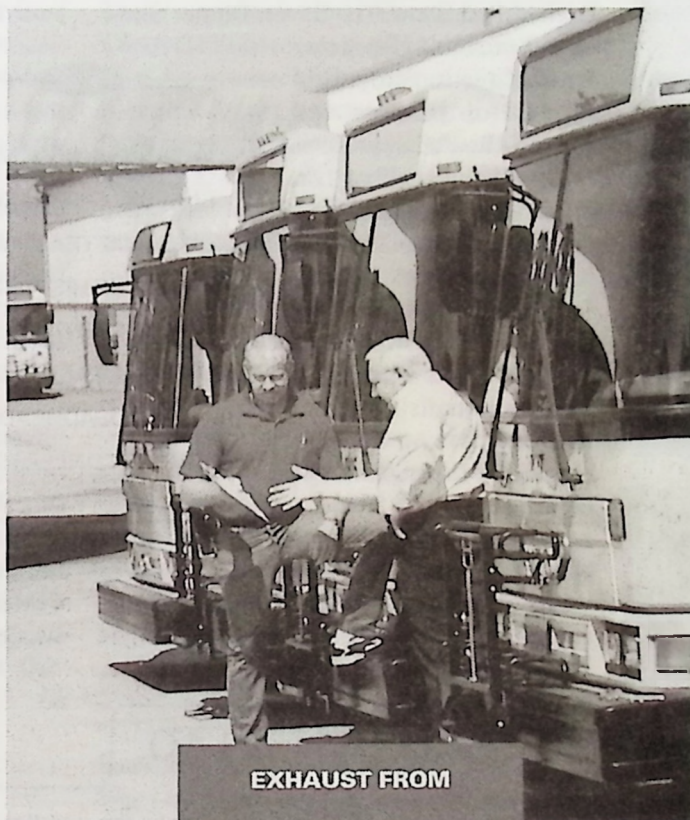
What can be done?

On a national level, one answer appears to lie in finding less polluting alternatives for powering many of the 190-million cars and trucks now using conventional gasoline or diesel.

Among the alternative fuels finding increasing acceptance is compressed natural gas, or cng, which produces virtually none of the emissions such as carbon monoxide and reactive hydrocarbons that contribute to poor air quality. Ford and Chrysler are starting to build production-line sedans, trucks, and vans powered by natural gas, while Honda is testing prototypes. More than 30,000 fleet-type vehicles use the fuel in the U.S. today; 400,000 are projected to do so by the year 2000.

Natural gas is at work in Southern Oregon, as well.

This month, the Rogue Valley Transportation District RVTB began operating Oregon's first fleet



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BY
Scott Rayburn

PHOTO
James Everest (left) and Mike
Borwick of Rogue Valley
Transportation District

of buses powered exclusively by compressed natural gas, replacing more than half its fleet of aging, diesel-powered coaches in the daily task of helping carry approximately 900,000 passengers annually along more than 200 miles of regular routes.

The compact, 27-passenger cng buses were built in Georgia, painted in White City, and fitted out in Medford. Each of the federally funded, \$185,000 coaches features advanced engine technologies, as well as hydraulic lifts for wheelchairs, electronic fare boxes, and air conditioning systems using non-polluting refrigerants.

"We've thought about alternatives to diesel for some time," explained RVTB General Manager Mike Borwick, "but until recently,

conversion of our diesel engines to use natural gas was the only method technology had to offer. For RVTB, that would have meant a big investment only to end up with 15-year-old buses still on the streets."

For the Rogue Valley, natural gas is a natural. "There is a plentiful supply through existing pipelines already serving homes and factories here," Borwick said.

To service its new fleet, the District built Oregon's first "fast-fill" refueling station at its Medford depot. Cng buses can refuel in less than 10 minutes—about the same as diesel bus—allowing the fleet to maintain a rigorous daily operating schedule. ("Slow-fill" devices typically used by smaller fleets can take up to eight hours to refuel a vehicle.) Since natural gas burns cleanly and completely, engines

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PIE IN THE SKY

Linda Eckhardt & Tod Davies



Conquering Mount Mazama

Here at *Pie in the Sky* we're busy cooking up the second season. We're planning new shows: The Rock 'n Roll Show, The Bayou Dinner Show from Louisiana, Bachelor Food, Eggstra Show, and Dinner for Peanuts will kick off the Fall season.

We'll be calling on celebrities including Marcella Hazan, Madeleine Kamman, John Thorne and as a special guest for Halloween, Elvira. How does she cook with those long fingernails and what does she have on the back burner for the coming hal-
lowed eve?

We're taking a more classic approach to cuisine this year. We want to know the historic facts about events in our communal past. Like what

have the Deadheads been eating at concerts these past twenty-five years?

But most important, we'll be taking your calls. We like to be at ground Zero with you discussing the issues around our mutual favorite subject: food. How can you make biscotti light? And what's the best way to make pasta at home?

Now there's an easy question with a hard answer. You may have tried the method recommended in classic cookbooks. They're sometimes accompanied with photographs that make the task look oh so simple. You've seen

them: a Mount Mazama of flour with a Crater Lake of raw eggs to begin, then swish, swish, a few deft movements and you

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NOODLES FOR TWO

1/2 cup unbleached flour
1 large egg
pinch salt

Soup:

2 cups chicken broth
2 green onions and tops,
finely chopped

Szechuan Peanut Sauce:

2 T. chunky peanut butter
1 tsp. chili powder
4 cloves garlic, minced
1/2 tsp. hot chili flakes (or
to taste)
1 T. vegetable oil
2 T. reduced sodium soy
sauce
1 tsp. sesame oil
1 T. fresh ginger, chopped
1/2 tsp. rice vinegar
1/2 tsp. salt
1 tsp. brown sugar

To make the noodles, combine flour and egg in the food processor with salt. Process about 30 seconds using the steel blade, until the dough forms a ball that rides the blade around. Then let the dough rest in the bowl 5 to 10 minutes.

Meanwhile, wipe the counter top, then coat the damp top lightly with flour. Roll dough out into a very thin circle, about 14-inches across. Keep turning and coating the dough with flour so that it will be easy to handle. Leave it to dry a few minutes, then roll the dough up loosely (like a cigar). Cut into noodles of desired width using a sharp kitchen knife. Unroll the circles and hang the noodles over a chair or rod to dry a few minutes while you make the sauce and begin to boil the soup.

In a medium soup pan, combine chicken broth with half the green onions and bring to a boil.

Meanwhile, combine remaining ingredients to make the sauce and set it aside.

Drop noodles into the boiling broth and cook 2-3 minutes, or just until tender. Divide the noodles and broth into two soup bowls. Top with a dollop of Szechuan sauce and garnish with remaining green onions. Serve at once. Note: add other ingredients to the soup as strike your fancy: a little poached chicken, some shrimp. A nice ripe tomato is good. A hard cooked egg is great.

have lovely pliable dough ready to hand-crank through the pasta machine.

Get real. The only person who can make pasta by hand like that is your Italian grandmother. Try it yourself and you'll find that egg slithering out in fissures that run out onto the table and over the edge onto the floor. One day ours actually ran onto the top of the sleeping dog's head. Believe us, that sleeping dog did not lie. He stood up, began licking furiously and did his best to make the most of this gift from heaven.

About that time, we scraped the whole gooey mess into the food processor bowl and soon made quick work of the pasta making: about 30 seconds is all it took.

So the word from *Pie in the Sky* is: if you want to make pasta, use a food processor. If you don't own a food processor, buy one. Because making pasta by hand is a feat better left to experts — or to those with eager, hungry dogs.

And, by the way, a food processor needn't set you back three hundred bucks either. Bi-Mart has a Hamilton Beach for less than forty. Granted, it sounds like an airplane taking off from your counter, but it will get you your homemade pasta with no muss and no fuss.

But if you'll learn to make homemade noodles you can vary the recipe a million ways. Serve the noodles with olive oil and garlic, in chicken noodle soup, under spaghetti sauce. Eat them plain with butter. To tell the truth, homemade noodles are heaven. And we know because we're here at *Pie in the Sky* eating them right this minute. ■

Linda Eckhardt and Tod Davies are hosts and producers of *Pie in the Sky*, heard Saturdays on JPR's Rhythm and News Service at 1pm and again Tuesdays on JPR's News and Information Service at 12:30pm. They live and work in Ashland. If you'd like to talk with them on the show, or have questions, write to *Pie in the Sky*, P.O. Box 3543, Ashland, Oregon 97520, or call 1-800-847-2550. Local calls at 488-2378. Leave a message. We'll call you back.

TUNED IN *From p. 3*

the argument was advanced that, while public radio is worthwhile, the nation simply couldn't afford to fund it any longer.

A major change over the spring months was the tone of that argument. Relatively little has been said about the actual cost of public radio during this later phase of the debate. Instead, Congressional critics of the appropriation have increasingly been forthright in expressing a motive which was only quietly hinted at last fall. This is payback time. These members of Congress believe, wrongly I think, that public radio is a toy of the "liberal elitist establishment." Just as conservative interests have invested considerable effort in establishing a conservative media network of broadcast and publishing interests to advance their views, they would like to silence public radio which they believe is antagonistic to their political agenda. Congressional aides, in their off-the-record and most candid moments, will readily admit that this is the real agenda.

I know there are some citizens, and some of our members, who share the view that public radio is politically biased. I don't share that view and have expressed my thoughts previously in this space. But in the context of the federal funding discussion, let's briefly revisit the topic.

Public broadcasting in the United States was born on college campuses. The technical experimentation necessary to launch radio stations shortly after World War I needed collegiate technical resources. The educational opportunities which radio seemed to afford also appealed to educators. And the potential programming material with which most campuses abound provided a relatively inexpensive source of programming.

In the absence of any fundamental national effort to reformulate a mission, funding source or mechanism for delivering public radio, the pattern set in the 1920's has never changed. Nearly 70% of the public radio stations in the nation—including Jefferson Public Radio—are owned by, and operate from, the campuses of colleges and universities. A study of public radio's programming some years ago observed that it tended to reflect the values and interests of a well-educated, white constituency

which—the study observed—was hardly surprising since it had been born and matured on campuses which themselves were controlled by those same interests.

It is wrong to assume that public radio reflects any political bias out of any given political goals. But just as colleges and universities have tended to be viewed as more liberal than society in general, the stations founded and funded on these campuses probably tend to have a more inquiring approach toward politics and life than does the absolute political center in American life.

If the Congressional leadership were to launch an attack on federal funding for higher education because "it is too liberal," there would probably be a huge public outcry. And, in fact, Congress HAS launched such an attack in one form—in an effort to reduce the availability and raise the cost of the low interest college loan program upon which many college students rely in order to secure a college education. But the issue surrounding public radio is essentially the same as the environment in which higher education operates. And it is possible that the attempt to reduce access to higher education and public radio are not unrelated agendas.

This isn't a simple political disagreement about funding. It's an outright assault upon the types of information which will be available to Americans promulgated by politicians who have been pretty explicit in their own attempts to use the media to trumpet their particular views. But the consequences of the outcome of this debate will cast a long shadow over much of the information available to Americans in the twenty-first century.

And that's why Congress is devoting so much energy to the \$72 million dollar annual federal investment in public radio—less than one-third of the annual federal cost of military bands.

This issue will again bubble to the surface late in the Summer. It is important for individuals who value public radio to—again if necessary—reemphasize the importance and propriety of a continuing federal role in funding in public radio. ■

Ron Kramer is Jefferson Public Radio's Director of Broadcasting.

OPEN AIR

Tune-in to Jefferson Public Radio's house blend of jazz, contemporary, blues, world beat, and new music.

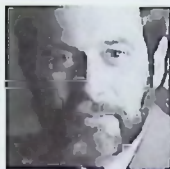
Join hosts **Maria Kelly** and **Colleen Pyke**

on a musical journey that crosses convention and shadows boundaries.



Rhythm & News

Monday-Thursday 9am-4pm
Fridays 9am-3pm



ON THE SCENE

Robert Siegel

Reading Radio

Some of my favorite reading is radio. For the past two years I have been editing annual collections of *The NPR Interviews*, drawn from *All Things Considered*, *Morning Edition*, and *Weekend Edition*. Doing so involves reading and editing transcripts, often of programs that I never got to hear.

Making a book from radio programs involves a peculiar translation, from spoken English to the printed word, that is not always smooth and easy. NPR does not insist on great formality in speech and, indeed, encourages a natural style of writing that, when read, sounds as fluent as speech. To read what sounded so fluent and natural on the air is often less pleasing. For one thing, the word "yes" is virtually absent from our programs, save when we interview a Brit. I decided early on in the project to make us all say—"yes" instead of the yeps, yeahs and assorted grunts by which hosts and guests alike commonly voice assent. My rule of thumb: Smooth and sweeten the transcripts but don't rewrite them. As a result, the interviews have neither the elegance of text nor the verisimilitude of a court reporter's transcript. They read more like scenes from a play—brief, spoken in the authentic voices of our guests and frequently surprising.

Surprise, in fact, is what I came best to identify as the hallmark of the best interviews we conduct. There is a moment when the photographer Richard Avedon answers Susan Stemberg's question about the "unearned intimacy" of a portrait session. Avedon tells her, "We are the same person, Susan." Unearned intimacy, he explains, is what a photographer or an interviewer requires to explore his subject beyond the bounds of discretion or courtesy for the limited period of the assignment. "There is no question you can't make me ask in the next few minutes that I won't have to respond to," Avedon says. "The result will be two of us dealing with this unearned intimacy. If you came over to me at a party and asked me the kinds of questions you could ask

me, or are asking me now, I would either turn away or say, 'Are you an anchordady, or what is this.' You know, this is not a normal concersation, Susan." It is a stunning moment of insight, double negatives and all.

One thing that editing these interviews taught me is the difference between moments like that one and the nifty little soundbites that pass for quotations in most broadcast journalism. Soundbites are like punchlines without jokes, envois without sonnet stanzas preceding them. There is no depth to them. To merely extract Avedon's answer (as I've done here) is to convey an idea. The entire interview conveys the idea of an individual, a person.

Take Liane Hansen's interview on *Weekend Edition Sunday* with the African American centenarian sisters Sadie and Bessie Delany. After Sadie had recalled the story of how she broke a color line at a New York City high school on the basis of her top test score, and by not appearing in person for a job interview, Liane turned to Bessie, with obvious hopes of an eloquent statement on injustice. She got one, but not quite the one she might have expected:

Liane Hansen: Do you think the world still needs to be changed, Bessie?

Bessie Delany: Oh, of course.

Liane Hansen: How would you do it?

Bessi Delany: The first thing I would do, I would say if people are wise enough to be able to get to be one hundred, after that, no more taxes. That would be the first thing I would do. □

Robert Siegel hosts NPR's *All Things Considered*.

BACKWOODS ON FOOT

From p. 11

you're a lizard. There, at the actual crest, the foundation of a former fire lookout station remains, left from an era before airplanes became the preferred method for wildfire spotting.

From the Wagner Butte peak—where you and yours will almost surely be alone—you'll feel the insistence of the ever-present mountaintop wind as you look around and down at all that's usually only seen from close in on the ground. I find that such peaks give more than that golden opportunity to shout like a conqueror and thump a prideful chest. They also give perspective: a way to look down and remember anew just how small daily problems are, there where they've been left behind; how blissfully small and held by nature these entire lives are. Mountaintops are a meditative place, where the wind is best left to speak. Many a fine hour can be spent simply listening, and watching.

From Wagner Butte, you can look out and see all those places where you could have gone instead—or at least, a very small fraction of them. Indeed, Wagner Butte is spectacular because it's only average.

The spectacular average adds even more to the urgency of visitation. What if we lived our entire lives surrounded by such beauty, and still never saw it? What if we came to appreciate it, only after our bodies were too weak to reach it? What if, through neglect and sheer overrun, these places were fouled or paved without thought, and visiting them was no longer possible? What if, on the other hand, urgent home shopping channel specials are missed because of a visit to some stupid forest?

Well, it's a choice. Always plenty of choices, around here. ■

Eric Alan is a writer and photographer living in Ashland. For more information on Eric Alan's photography and writing, send a self-addressed stamped envelope to 495 Chestnut St. #15, Ashland OR 97520; or call (503) 482-4271. Eric Alan's next photographic exhibition will be a one-man show at the Washington Abbey Gallery in Eugene, during the month of August.

HOW TO GET THERE

Middle Fork Trail, Applegate River

From Highway 238 in the town of Ruch, turn south on Applegate River Road. Drive about six miles to the Star Ranger Station—stop in and get trail maps, if you wish—and then continue about thirteen miles to where Upper Applegate Road makes a “T” intersection with Carberry Creek Road. Turn left, and continue until the road becomes gravel, in about one and a half miles. (This is the Oregon/California border.) A few hundred yards later, a wide gravel road will turn sharply off to the right: this is Road 1040—take it. Follow Road 1040 for five miles, until the junction with Road 1035. Veer right on Road 1035 for less than half a mile, until the trailhead sign appears. There's plenty of room to park.

Scott River

Coming from the north, take Interstate 5 to the intersection with the Klamath River Highway (Highway 96). The offramp is marked with signs saying “Scenic Byway—State of Jefferson.” Follow Highway 96 west for 35 miles, past the town of Horse Creek. The Scott River Road intersects with Highway 96 just before the bridge where the Scott and Klamath rivers merge—if you reach the town of Hamburg, you've gone too far. Turn left on Scott River Road, and proceed through the town of Scott Bar, and along the river until you feel like stopping.

Coming from the south, take Highway 3 west from Yreka until you reach Fort Jones. Turn right on Scott River Road—there's a ranger station on the corner, if you wish to stop for maps. Proceed twelve miles to the forest boundary, and farther until your chosen river destination.

Wagner Butte

Travel Highway 99 into Talent, until you reach Rapp Road, which is most easily spotted by looking for Jim's Better Buys, featuring used trucks and cars beyond description. Trust me: you'll recognize it. Turn west onto Rapp Road, and continue a mile or so until it becomes Wagner Creek Road. Follow Wagner Creek Road as it veers sharply south, and continue eight miles—the last four or five of which are gravel—until the intersection with Road 22. Veer left on Road 22, and go two more miles. The parking area is on your right; the trail begins on your left. Both are clearly marked.





PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

1995 marks the 300th anniversary of the death of the great English composer Henry Purcell. Russ Levin hosts a presentation of Purcell's opera *The Fairy Queen*, based on Shakespeare's *A Midsummer Night's Dream*, Saturday, July 22 at 10:30 am.

We salute the Oregon Coast Music Festival this month with selected featured works from last year's festival. Listen to *First Concert* and *Siskiyou Music Hall* the week of July 10 for these performances.

And, listen for details on how you can win the new critically-acclaimed CD set of all nine Beethoven symphonies, performed by the Orchestre Revolutionnaire et Romantique, conducted by John Eliot Gardiner on Archiv!

Rhythm & News Service KSMF/KSBA/KSKF KNCA/KNSQ

Contemporary Japanese Short Stories is a new series of readings of stories by Japan's most renowned writers, featuring leading Asian-American actors. Listen Wednesdays at 9:00 pm beginning July 12.

News & Information Service KSJK / KAGI

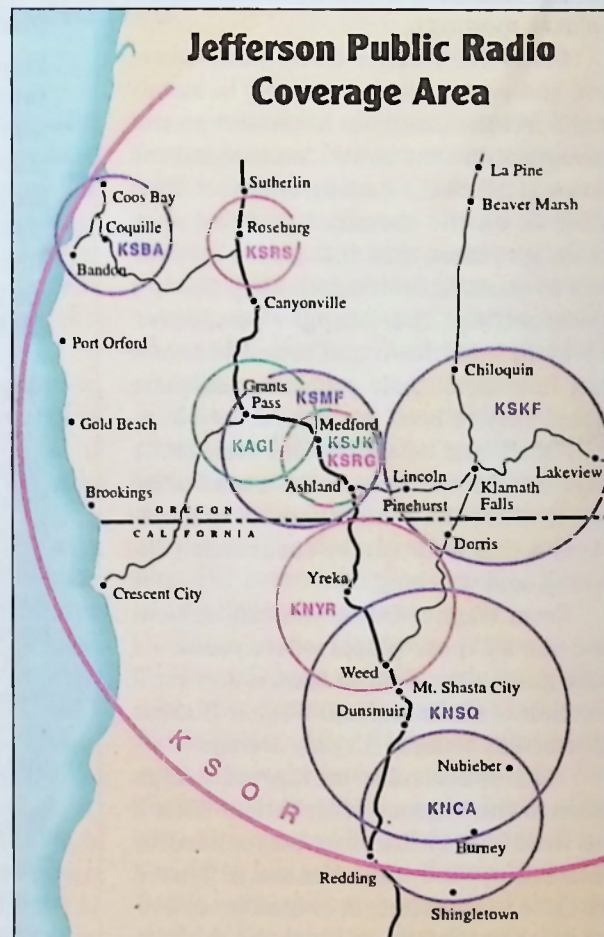
John McLaughlin's One on One, a weekly series of interviews with newsmakers hosted by journalist and commentator John McLaughlin, airs Saturdays at 3:00 pm, beginning July 8.

Volunteer Profile: The Mailing Crew

Each month, Jefferson Public Radio mails thousands of pledge reminders to members of the Jefferson Public Radio Listeners Guild – an extremely important part of keeping JPR on the air. And once a month, a loyal crew of volunteers gathers here to stuff envelopes and prepare the mailing.

We salute the efforts of this great volunteer crew: Betty McGehee, Janet Weiberg, Barbara Thacker, Miki Smirl, Lia Beeson, and Angie Welch.

Without their help, the task of maintaining JPR's solid base of listener support would be very, very difficult.



KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	89.5	Mt. Shasta, McCloud, Dunsuir	91.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian / Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5		
Grants Pass	88.9		

CLASSICS & NEWS

KSOR 90.1 FM ASHLAND
KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM YREKA

KSRG 88.3 FM ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 NPR World of Opera	9:30 St. Paul Sunday Morning
12:06 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Mozartwoche
		5:00 America and the World	4:00 All Things Considered
		5:30 Pipedreams	5:00 To The Best of Our Knowledge
		7:00 State Farm Music Hall	6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Milky Way Starlight Theater (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Riverwalk (Fridays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	9:30 Ken Nordine's Word Jazz (Thursdays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	10:00 Jazz (Mon-Wed)	1:00 Pie In The Sky	2:00 BluesStage
6:30 Jefferson Daily	Jazzset (Thursdays)	1:30 Afropop Worldwide	3:00 Confessin' the Blues
7:00 Echoes	Jazz Revisited (Fridays)	2:30 World Beat Show	4:00 New Dimensions
9:00 Le Show (Mondays)	10:30 Vintage Jazz (Fridays)	5:00 All Things Considered	5:00 All Things Considered
Selected Shorts (Tuesdays)		6:00 Rhythm Revue	6:00 Musical Enchanter Radio Theater
Japanese Short Stories (Wednesdays)		8:00 Grateful Dead Hour	6:30 Folk Show
		9:00 The Retro Lounge	9:00 Thistle & Shamrock
		10:00 Blues Show	10:00 Music from the Hearts of Space
			11:00 Possible Musics

News & Information

KJSK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 Northwest Reports	9:00 BBC Newshour
7:00 Diane Rehm Show	1:30 Pacifica News	8:00 Sound Money	10:00 Sound Money
9:00 Monitor Radio	2:00 Monitor Radio	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
11:00 People's Pharmacy (Monday)	3:00 Marketplace	10:00 Healing Arts	2:00 Radio Sensación
City Arts of San Francisco (Tuesday)	3:30 As It Happens	10:30 Talk of the Town	8:00 BBC World Service
Tech Nation (Wednesday)	5:00 BBC Newsdesk	11:00 Zorba Paster on Your Health	
New Dimensions (Thursday)	5:30 Pacifica News	12:00 The Parents Journal	
Voices in the Family (Friday)	6:00 European Journal	1:00 C-SPAN'S Journal	
12:00 BBC Newshour	6:30 Marketplace	2:00 Commonwealth Club of California	
1:00 Talk of the Town (Monday)	7:00 The MacNeil-Lehrer Newshour	3:00 John McLaughlin's One on One	
Pie In The Sky (Tuesday)	8:00 BBC World Service	3:30 Second Opinion	
51 Percent (Wednesday)	8:30 Marketplace	4:00 Bridges	
	9:00 BBC World Service	5:00 To the Best of Our Knowledge	
		8:00 BBC World Service	

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RHYTHM REVUE
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CBC SUNDAY MORNING
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ECHOES
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JAZZ CLASSICS
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PIPEDREAMS
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ST. PAUL SUNDAY MORNING

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PROGRAM GUIDE

CLASSICS & NEWS SERVICE

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ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon
First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm
NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm
All Things Considered

NPR's evening newsmagazine continues.

6:30-7:00pm
Marketplace

The day's business and financial news, with host David Brancaccio.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm
Lyric Opera of Chicago

2:00-4:00pm
St. Louis Symphony

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
America and the World

Richard C. Hottel hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am
St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm
Mozartwoche

Concert highlights from the annual weeklong festival held in Mozart's birthplace, Salzburg, Austria.

4:00-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

Featured Works

* indicates composer's birthday

First Concert

- July 3 M Alvars: Harp Concerto
- July 4 T Copland: Rodeo
- July 5 W Mozart: Violin Concerto No. 3
- July 6 Th Beethoven: Piano Sonata No. 3
- July 7 F Bizet: Symphony in C

1994 Oregon Coast Music Festival

- July 10 M Liszt: Paganini Etudes
- July 11 T Elgar: Enigma Variations
- July 12 W Various: Chamber works
- July 13 Th Schumann: Arabesque/Abegg Variations
- July 14 F OCMF Pops Orch: Pops at the Op II

- July 17 M Spohr: Clarinet Concerto No. 2
- July 18 T Debussy: La Mer
- July 19 W Beach: Violin Sonata
- July 20 Th Saint Saens: Piano Trio No. 1
- July 21 F Schubert: Symphony No. 3
- July 24 M Beethoven: Symphony No. 5
- July 25 T Beethoven: Symphony No. 2
- July 26 W Beethoven: Symphony No. 8
- July 27 Th Beethoven: Symphony No. 4
- July 28 F Beethoven: Symphony no. 7
- July 31 M Menotti: Violin Concerto

Siskiyou Music Hall

- July 3 M Schumann: Kreisleriana
- July 4 T Copland: Billy the Kid
- July 5 W Mozart: Piano Concerto No. 20
- July 6 Th Strauss: Horn Concerto No. 1
- July 7 F Debussy: String Quartet

1994 Oregon Coast Music Festival

- July 10 M OCMF Pops Orch: Pop at the Op I
- July 11 T Schubert: String Quintet
- July 12 W Rimsky-Korsakov: Suite from *Coq d'Or*
- July 13 Th Brahms: Piano Sonata No. 3 in f
- July 14 F Rachmaninov: Piano Concerto No. 3

- July 17 M Beethoven: String Quartet Op. 18 No. 1
- July 18 T Grieg: Piano Concerto
- July 19 W Mendelssohn: Midsummer Night's Dream
- July 20 Th Barber: Violin Concerto
- July 21 F Haydn: Symphony No. 60, "Il Distratto"
- July 24 M Saint Saens: Piano Trio No. 2
- July 25 T Beethoven: Symphony No. 3
- July 26 W Beethoven: Symphony No. 6
- July 27 Th Beethoven: Symphony No. 1
- July 28 F Beethoven: Symphony No. 9
- July 31 M Poulenc: Piano Concerto

HIGHLIGHTS

NPR World of Opera

July 1 *Nabucco*, by Verdi
Cast: Valery Alexeyev, Elizabeth Connell, Valentin Prolat, Roberto Scandiuzzi, Violeta Urmana. Grand Theatre of Geneva, L'Orchestre de la Suisse Romande. Conductor: Fabio Luisi.

July 8 *Idomeneo*, by Mozart
Cast: Johan Botha, Paul Groves, Solveig Kringelborn, Iano Tamar, Gregory Hopkins, Gunnar Gudbjornsson. Grand Theatre of Geneva, L'Orchestre de la Suisse Romande. Conductor: Armin Jordan.

July 15 *Eugene Onegin*, by Tchaikovsky
Cast: Michal Shamir, Gabriela Popescu, Gino Quilico, Marcus Haddock, Bernadette Antione, Jocelyne Tailon. Municipal Theatre of Lausanne, Lausanne Chamber Orchestra. Conductor: Louis Langree.

July 22 JPR Opera Special: *The Fairy Queen*, by Purcell

July 29 *La Boheme*, by Puccini
Cast: Mary Mills, Marcus Jerome, Jennifer Ringo, Jochen Schmeckenbecker, Ronnie Johansen, Jason Howard. Grand Theatre of Geneva, L'Orchestre de la Suisse Romande. Conductor: Mark Elder.

St. Louis Symphony

July 1 David Diamond: Music for Shakespeare's *Romeo and Juliet*; Copland: *Appalachian Spring* Suite; Bach: Brandenburg Concerto No. 1; Haydn: Symphony No. 103 in E-flat ("Drumroll"). Gerard Schwartz, conductor.

July 8 Howard Hanson: Symphony No. 5 ("Sinfonia sacra"); Saint-Saens: Violin Concerto No. 3, Op. 61; Dvorak: Symphony No. 6 in D, Op. 60. Gerard Schwartz, conductor. Elila Josefowicz, violin.

July 15 Mozart: Overture to *The Magic Flute*; Beethoven: Piano Concerto No. 1; Ravel: *Valses nobles et sentimentales*; Strauss: Suite from *Der Rosenkavalier*. David Loebel, conductor.

July 22 Walter Piston: Toccata; Dvorak: Cello Concerto; Tchaikovsky: Symphony No. 5. Marin Alsop, conductor. Gustav Rivinius, cello.

July 29 Schubert: Symphony No. 2; Bruckner: Symphony No. 7. Franz Welser-Moest, conductor.

St. Paul Sunday Morning

July 2 The Ying Quartet
Haydn: Quartet in C, Op. 64; Prokofiev: Quartet No. 1; Christopher Rouse: Quartet No. 2; Schumann: Quartet in A Minor, Op. 41, No. 1.

July 9 Charles Rosen, piano.
Works by Mozart, Chopin, and Beethoven.

July 16 Benita Valente, soprano; Sharon Isbin, guitar; Lydia Artymiw, piano. Music by Albeniz, Barrios, Schubert, Schumann, Mendelssohn and others.

July 23 Kim Kashkashian, viola.
Falla: Suite Polinaire; Milhaud: Quartre Visages; Britten: Lachrymae, Op. 48; Brahms: Sonata in E-flat, Op. 120, No. 2

July 30 Amsterdam Baroque Orchestre
Bach: Suite No. 1 in C, BWV 1066; Handel: Concerto Grosso in A Minor, Op. 6, No. 4; Mozart: Divertimento in D, K. 136; Rameau: Suite from *Les Indes Galantes*.



Like a
refreshing
breeze
of cool
ocean air

The Oregon Coast Music Festival returns to JPR's Classics & News Service this month. We'll present a week of rebroadcasts from the 1994 Coast Festival during the week of July 10th on First Concert and Siskiyou Music Hall.

Performances include the Festival Orchestra, soloist Abbey Simon, and the Festival Chamber Players. Check the featured works listings on this page for details.

THE FOLK SHOW

Join host
Keri Green
as she brings you
the best in
contemporary
folk music.

Sundays at 6:30pm

Rhythm & News

Linda Eckhardt and Tod Davies
bring you

Pie in the Sky

the show that proves if you can get
control of your refrigerator, you can
get control of your life.



Saturdays at 1:00pm on Rhythm & News
Tuesdays at 12:30 on News & Information

Rhythm & News Service

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COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Colleen Pyke. Includes NPR news updates at a minute past each hour. Ask Dr. Science at 9:30 am, As It Was at 10:30am and Naturewatch at 2:30pm.

3:30-4:00pm
Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm
Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm
Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:00pm
Wednesday: Contemporary Japanese Short Stories

Beginning July 12. Directed by Academy Award Nominee Mako, this series presents 37 stories in English read by 14 top Asian-American actors.

9:00-9:30pm
Thursday: The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm
Thursday: Ken Nordine's Word Jazz
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

Friday: Riverwalk Live from the Landing

Beginning July 14. The Jim Cullum Jazz Band and David Holt return with a new season of live concerts devoted to classic jazz.

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

1:00-1:30pm

Pie In The Sky

Linda Eckhardt and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

1:30-2:30pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:30-5:00pm

The World Beat Show

Jim Reeder brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

BluesStage

Our favorite live blues program. Melvin Van Peebles hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalls

July 6 Betty Carter
July 13 Randy Weston Trio; Peter Leitch Quartet
July 20 Tom Harrell; Joe Lovano
July 27 Cassandra Wilson; Abbey Lincoln

AfroPop Worldwide

July 1 Cooking with Georges
July 8 A History of Puerto Rican Salsa
July 15 Rap: The Boom
July 22 Percussion Panorama
July 29 Ghana Update

Marian McPartland's Piano Jazz

July 2 Shirley Scott
July 9 Reuben Brown
July 16 McCoy Tyner
July 23 Trudy Pitts
July 30 Denny Zeitlin

BluesStage

July 2 Preston Shannon Band; The Memphis Horns, Tiny Hodges
July 9 Best of BluesStage
July 16 Johnny Copeland; Satan & Adam
July 23 Skeeter Brandon & Highway 61; Toni Lynn Washington
July 30 Lou-Ann Barton; Sid Selvidge

Confessin' the Blues

July 2 Comical Blues
July 9 Local Homegrown Blues
July 16 No Name Blues Bands from Obscure Corners of the U.S.A.
July 23 Blues Played by Mainstream White Musicians
July 30 Great Blues Performers - Solo

New Dimensions

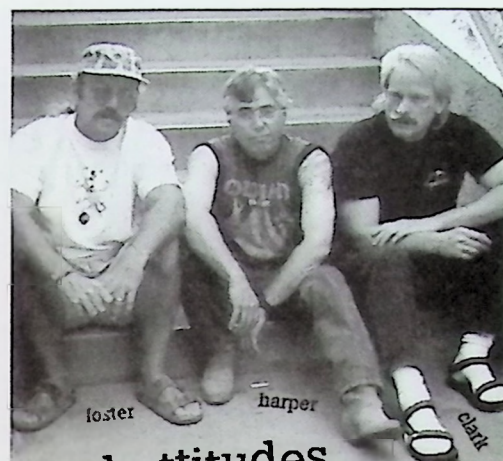
July 2 Coming Into Fullness, with Gloria Steinem
July 9 Future Medicine, with Daniel Coleman
July 16 Rediscovering the Power of Rhythm, with Reinhard Flatischler and Cornelia Jecklin
July 23 Integrity in Business, with Carol Osborn
July 30 Bringing Spirit to Work, with Barry Schieber

Thistle & Shamrock

July 2 Hodge Podge
July 9 Lorient Nights
July 16 A Celtic Summer
July 23 Hands Across the Water
July 30 Seascape



Louis Armstrong with Jim Cullum in 1966. A tribute to Mr. Armstrong opens this year's *Riverwalk* season.



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Jazz Sunday with Michael Clark - Sun. at 10am

It Might Be Jazz with Tim Harper - Mon. at 10pm

The Full Moon Show with John Foster - Full Moon Eves at 10pm

rrroarsqueal
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tappatappa
ticktick
ee-ee-eee
car talk



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Saturdays at 10am on the Rhythm & News Service

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care for and about children.

Saturdays at Noon

News & Information

News & Information Service

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KAGI AM 930
 GRANTS PASS

MONDAY-FRIDAY

5:00-8:00am

Monitor Radio

The latest national and international news from the radio
news service of the *Christian Science Monitor*. Includes:

5:50am

Marketplace Morning Report

7am-9am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Wash-
ington, D.C. is now nationwide! Thought-provoking inter-
views and discussions with major newsmakers are a hallmark
of this live, two-hour program.

9:00am-11:00 a.m.

Monitor Radio
11:00AM-NOON

MONDAY

People's Pharmacy

TUESDAY

City Arts of San Francisco

Maya Angelou hosts conversations with leading figures in
literature, culture and the arts.

WEDNESDAY

Tech Nation

Host Moira Gunn, a former NASA scientist and engineer, pro-
vides this hour of human interest stories and interviews with
a technology slant.

THURSDAY

New Dimensions

This weekly interview series focuses on thinkers on the lead-
ing edge of change. Michael and Justine Toms host.

FRIDAY

Voices in the Family

Dan Gottlieb, a psychologist and family therapist, hosts this
weekly program devoted to issues of mental and emotional
health.

Noon

BBC Newshour

Live from London, a full hour of the day's latest news.

1:00PM-1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program devoted to local
and regional issues.

TUESDAY

Pie In The Sky

Linda Eckhardt and Tod Davies bring you public radio's first
show about food and cooking. If you can get control of your
refrigerator, you can get control of your life!

WEDNESDAY

51 Percent

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create
this weekly look at the people, places, and cultures that
make up the human side of astronomy.

FRIDAY

Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying
changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.
(Repeats at 8:30pm)

2:00PM-3:00PM

MONDAY-FRIDAY

Monitor Radio

The afternoon edition of the daily news magazine from the
radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm

Marketplace

The day's business and financial news, with host David
Brancaccio.

3:30pm-5:00pm

As It Happens

National and international news from the Canadian Broad-
casting Corporation.

5:00pm-5:30pm

BBC Newsdesk

5:30pm-6:00pm

Pacifica News

A repeat of the 1:30pm broadcast of the day's national and
international news.

6:00pm-6:30pm

European Journal

From PRI and Radio Duetsche Welle in Germany comes this
daily news digest from Europe.

6:30pm-7:00pm

Marketplace

7:00pm-8:00pm

The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, pro-
vided with the cooperation of the Newshour and Southern
Oregon Public Television.

8:00pm-8:30pm

BBC World Service

8:30pm-9:00pm

Marketplace

A repeat broadcast of the 3:00pm program.

9:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
Monitor Radio Weekend

7:00am-7:30am
Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

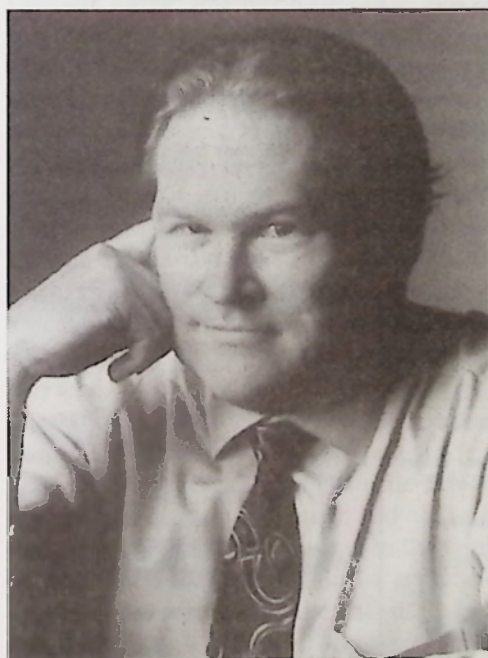
Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.



John C. Dvorak, host of
Software/Hardtalk

1:00pm-2:00pm
C-SPAN'S Weekly Radio Journal
A collection of voices heard on cable TV's public-affairs network.

2:00pm-3:00pm
Commonwealth Club of California
Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm
John McLaughlin's One on One
Journalist and commentator John McLaughlin interviews prominent newsmakers.

3:30pm-4:00pm
Second Opinion
Matthew Rothschild, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm
Bridges, with Larry Josephson
Josephson returns to public radio with this weekly dialogue that seeks to find common ground between liberal and conservative perspectives.

5:00pm-8:00pm
To the Best of our Knowledge
Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service
News and features from the British Broadcasting Service.

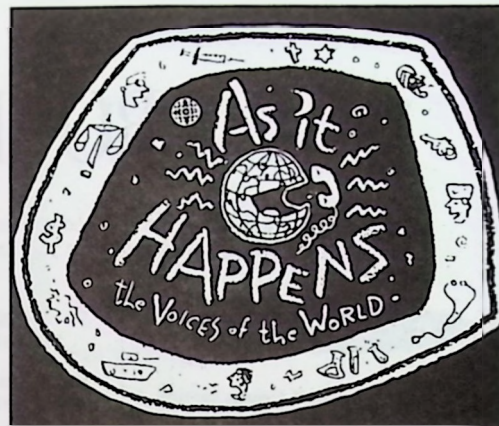
SUNDAYS

6:00am-9:00am
CBC Sunday Morning
The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour
10:00-11:00am
Sound Money
11:00am-2:00pm
To the Best of Our Knowledge
Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación
Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service
News and features from the British Broadcasting Service.



from the
Canadian Broadcasting Corporation

Weekdays at 3:30pm
News & Information

**BUSINESS NEWS WITH A
WORLD PERSPECTIVE**



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MARKETPLACE / Radio's International Magazine of Business

CLASSICS & NEWS
MON - FRI 6:30PM

NEWS & INFORMATION
MON - FRI 3PM & 6:30PM

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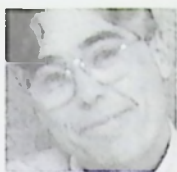
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BACK SIDE OF THE BOOM

Tim Harper

Learning to Lighten Up

Well, the high holy days of Summer are full upon us and, I don't know about you, but I'm hard pressed to find how we're puttin' 'em to good use.

Think about it gang. We, the generation that invented free love, the "don't sweat it, man" attitude, and rock 'n roll, have turned into a bunch of neurotic, workaholic, yuppies, who can only have fun if we are somehow proceeding along a course of action every bit as demanding and stressful as the jobs we so obsessively pursue.

Whew. Almost makes me glad that Frank Zappa's gone, so he doesn't have to see it. Leary's so far gone, he can't see it either.

We've gotta lighten up—or we're going to explode, like some overripe fruit making its final, inevitable contact with the ground.

There was a not so great film a few years back called *Cousins*. Now, despite the fact that the movie was not a threat to any of the films being considered for awards that year, there was one wonderful scene that was, for me, a telling comment upon how my generation had lost its way. Our dear protagonist was an ol' boy who made his living as a dance instructor, lived with his son, girlfriend and an old motorcycle in an off-the-wall little apartment and basically went about making his way through this world in a freeform manner somewhat reminiscent of a Jackson Pollack painting. He was the embarrassment of his entire family, a successful and screwed up bunch, with one exception: his uncle. Now the uncle was the fellow who had built and who ran the family business, and our hero, warts and all, was the apple of his eye, and no one in the family, or about three quarters of the audience for that matter, seemed to be able to understand why that was. In the scene someone asks the uncle why he's so tolerant and even admiring of this fellow. The uncle gives one of those slow, sad, reflective smiles that actors so love and says: "Peter's always been a failure at everything, except life."

Like I said, I love that scene. To me it kind of sums up the expectation of my whole generation. Remember, kids, we were not going to be like our parents, we were going to enjoy life, to worry more about the spiritual nature of our being and the quality of our existence than about the mad scramble for possessions that so consumed our parents.

Kinda interesting to think about that as we look at ourselves now. For all the fervor of our youth upon those subjects, the reality of our middle age is that we've degenerated into a caricature of ourselves.

Our version of a spiritual life is sittin' around with a bunch of drums making more noise than sense or channeling some "other being" whom, it seems, finds it necessary to spout endless platitudes that we could more comfortably get at the end of a good Chinese meal. What we call quality of life is an hour now and then written in pencil in a little book that controls our existence. And, as for the mad dash for the accouterments of success—well, kids, next time you're runnin' down to see your personal trainer in the beemer while talkin' on the cell phone....you get the picture.

Nope, kids, not me, I've decided I'm gonna enjoy this Summer, kick back, have fun, be loose. I'm not going to push myself to accomplish some goal or gain some advantage or make some important discovery about the inner workings of my tender little psyche. You betcha. Goof off, be cool, man. I'm gonna do that—just as soon as I get just a couple of things squared away here at work, I mean, I've kinda let it slide a bit, only put in about 60 hours this week and there's so much to do, then I'll get to the Summer of fun. Honest. Really.

How about you?

Tim Harper hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

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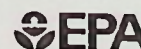
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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 60th anniversary with a collection of Shakespearean, classical and contemporary productions. The eleven-play season runs through October 29. Performances in the Angus Bowmer Theatre include: *Twelfth Night* by William Shakespeare (through October 29); *This Day and Age* by Nagle Jackson (through October 28); *Blood Wedding* by Federico Garcia Lorca (July 26 - October 29); *Pravda* by Howard Brenton and David Hare (through July 19); *The Skin of Our Teeth* by Thornton Wilder (through October 28). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *The Tragedy of King Richard II* - Richard (through October 7); *Macbeth* (through October 6); *The Merry Wives of Windsor* (through October 8). Performances at the Black Swan include: *Emma's Child* by Kristine Thatcher (through October 28); *The Cure at Troy* by Seamus Heaney (July 5 - October 29). For information on tickets, membership, or to receive a 1995 season brochure, contact The Festival at 15 S. Pioneer St., Ashland. (503)482-4331

◆ The Buffalo Music Hall brings three bands to town this month: Little Charlie & The Nightcats, July 1; Terry Hanck & The Soulrockers, July 7; Austin Lounge Lizards, July 15. Tickets at Loveletters/Ashland, H&H Music and Musicians Friend/Medford, The Music Shop/Grants Pass. (503) 488-3570

◆ *Dames at Sea* will be presented by the Oregon Cabaret Theatre every night except Tuesdays through September 11. Showtime is 8:30pm. For tickets, or a brochure, contact the Cabaret (located at the corner of First and Hargadine) or PO Box 1149, Ashland. (503)488-2902



Canadian born artist Isabella Wingate will exhibit her work this month at the North Valley Art League Gallery in Redding.

◆ *The Music Man* will be presented by the Rogue Music Theatre. The summer musical previews June 29, opens June 30 and plays through July 16th at the Rogue Community College Bowl in Grants Pass and plays July 21 through 24th at the Britt Music Festival in Jacksonville. The cast includes Peter Kjenaas, Joelle Graves and Brandy Carson. Tickets for the Grants Pass production are \$14/general admission, \$12/senior and \$8/children. Call the RMT office for ticket information or to receive a brochure. (503)479-2559

◆ *An Encounter with G.B. Shaw* will be presented by Ashland Community Theatre July 22 and 23 (matinee). Second in the Playwright Series - readings from Shaw's comedies and probing dramas will be in-

cluded with insights into his life and times. The performance will feature a cutting of *Misalliance*, Shaw's comedy about love and marriage. For more information and a brochure contact A.C.T., 2305 Ashland St., Ste C-105, Ashland. (503)482-7532

Music

◆ Britt Festival 1995 Season runs through September 3. All concerts take place under the stars at the Britt Festival grounds in historic Jacksonville. July events include Rich Little and Jeannette Markey/and Joe Stoddard on July 1 at 7:30pm; Janis Ian/Holly Near/ and Alice DiMichele on July 2 at 7pm; Gordan Lightfoot on July 13 and 14 at 7:30pm; Father Guido Sarducci/Avnerthe Eccentric on July 15 at 7:30pm; Stephen Stills on July 16 at 7:30pm; *The Music Man* from July 21 through 24 at 7:45pm; Alison Krauss/Front Range on July 27 at 7pm; The Bobs/Chenille Sisters on July 28 at 7:30pm; and the Pat Metheny Group on July 29 and 30 at 7:30pm. For ticket information, membership, or a season schedule, contact the Britt Office at PO Box 1124, Medford, OR 97501 or call 1-800-882-7488 or (503)773-6077

◆ Wild Angel Productions in association with Buffalo Bobb Productions is presenting a concert featuring works of music, song, and dance by Rogue Valley Composers and Choreographers on July 3 at 8pm at the Buffalo Music Hall, 208 Oak Street. A portion of the proceeds of this concert will be contributed to the medical fund of longtime rogue Valley resident Bill Boekenooogen. Doors open at 7:30pm; tickets are \$5/\$8/\$10/\$3 available at H & H Music 779-2115, Loveletters 488-0066, The Music Shop in Grants Pass 476-3389, and at Sister Ray in Klamath Falls 916-6855.

Exhibits

◆ Oregon Shakespeare Festival will present

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

July 15 is the deadline for the September issue.

For more information about arts events, listen to JPR's Calendar of the Arts

20 years of Blacks in American Theatre, an exhibit of 50 photographs by theatre photographer Bert Andrews. The exhibit, which is made available through the National Black Touring Circuit, documents the early acting careers of Cicely Tyson, James Earl Jones, Louis Gossett, Sidney Poitier and many others, and chronicles the history of the Negro Ensemble Company. The photographs will be on display in the lobby and side galleries of the Angus Bowmer Theatre through September 3. For information call. (503)482-6811

◆ Rogue Gallery and Art Center will present *Places, Patterns, Pathways: Charlotte Abernathy/Oils, Watercolors, Pastels* on July 14 through August 11. A Reception will be held on Friday, July 14 from 5 - 7pm. *Fanciful Images and Amazing Structures, Paintings and Furniture:* Mel McCuddin and Judy Corbett-Floyd will continue through July 7. The Gallery is located at 40 South Bartlett in Medford. Call for hours and information on future exhibits. (503)772-8118

◆ Schneider Museum of Art presents *The Durango Collection: Navajo Textiles* through September 15. The exhibit traces the history of the American Southwest's various cultures, including examples of over 200 years of Navajo weaving. The museum is located on the SOSC campus. (503) 552-6245

◆ Wiseman Gallery at Rogue Community College will continue its collection from the works of contemporary photographers and a Study in Relationships, through July 28 with a First Friday Reception July 7 from 6 - 9pm. Works by Daniele Font, David Robertson, Ford Robbins, Denise and Scott Davis. (503)471-3500

◆ Firehouse Gallery at Rogue Community College will present Ray Ward's "Collections" - Art which combines images and memorabilia from baseball, American history, and entertainment from July 27 through August 26. First Friday Reception July 7 from 6 - 9pm. Continuing will be the series of miniature monuments by Darlene Nguyen-Ely through July 22. The Annex Gallery at shows the work of Fred James through the month of July. (503)471-3525 or 471-3500

◆ New landscape paintings of France's Brittany coast by Greeley Wells will be exhibited through July 23 at the AnneX at Jega Gallery, 629 "A" Street in Ashland. Gallery hours are Wednesday through Sunday, 1:30-5:30, and by appointment. (503) 488-4814.

◆ *East Moves West: The Siberian Crossing and the Peopling of the Pacific Northwest*, an exhibit of archaeological and animal artifacts will be presented by Dankook University through July. Featuring artifacts from



Mark Winter, curator and owner of the Durango Collection, exhibits this month at SOSC's Schneider Museum of Art.

both the Asian and Northwest American sides of the great migratory experience, displays dating back to 10,000 - 12,500 years will be shown. Admission is free. Exhibit hours will be 10am to 3pm, Monday through Friday, or by arrangement. For further information call. Dankook University of America's Exhibition Center, 199 East Main Street, Ashland. (503)488-1326 or 535-6214

Other Events

◆ The Bob Day Festival will be held in Talent on Saturday, July 15. For further information contact Judie Bunch, 2305 So. Pacific Hwy., Talent. (503)535-7251

UMPQUA VALLEY

Theatre

◆ Centerstage at Umpqua Community College presents its Summer Musical July 27, 28, 29, 30 and August 4, 5, and 6. Call for information. (503)440-4600

COAST

Exhibits

◆ North Coast Arts Workshops in Crescent City will present Watercolor/Nuts and

Bolts with Liz James (Beginning - Advanced). For fees and more information on upcoming workshops write to North Coast Arts, Inc., 299 I Street, Crescent City, CA 95531, or call. (707)464-4137

◆ The Oregon Coast Music Festival runs July 14 through 29. The Festival Orchestra, under the direction of James Paul, will perform 7/25, 7/27 and 7/29 in Coos Bay's Marshfield Auditorium at 8pm. Other events include: It's About Time Big Band dance concert on 7/14 in North Bend; Bay Area Concert Band on 7/15 in Coos Bay; Dance Through Time-600 Years of Courtship through Dance on 7/15 in Coos Bay; the Bay Area Community Choir on 7/17 in North Bend; Golden Bough on 7/19 in Reedsport; the Festival Chamber Players on 7/20 in Bandon and on 7/22 in North Bend; the Shore Acres Picnic Concert with Golden Bough on 7/21 in Charleston; jazz vocalist Hollis Taylor on 7/21 in North Bend; Irene Farrera on 7/23 in Charleston; Garrick Ohlsson on 7/24 in Coos Bay; and the Paul deLay Blues Band on 7/28 in Bandon. For information call the Oregon Coast Music Association at (503)267-0938.

NORTHERN CALIFORNIA

Exhibits

An exhibit of watercolors of the California scene by Isabella Wingate titled "Whimsical Creatures II" opens July 4th and runs through July 29th. Presented by the North Valley Art League of Redding, 1126 Parkview Ave. Opening reception is Sunday, July 9th from 1-4pm. (916) 243-7694



Joelle Graves and Peter Kjernaas star in Rogue Music Theatre's production of *The Music Man*.



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MUSIC

Ronald Kramer

The Life and Times of Louis Moreau Gottschalk

It was the time of Chopin and Liszt in Europe. In the United States, a country then measuring its age in decades, the Europe from which it had so recently politically seceded was the acknowledged home of all things cultural. There was an especially strong affection for German music. No American artist, or American music, commanded respect in the pre-Civil War U.S.

In New Orleans, a young American child of mixed Jewish and French ancestry took to the piano with astonishing facility. Performing whole works from memory at age three, substituting for an indisposed musician at a church service at age seven, Louis Moreau Gottschalk came from a middle class family, was rushed into piano lessons, and was clearly a musical prodigy.

Now largely forgotten after a career filled with remarkable celebrity, Gottschalk was an American musical phenomenon. S. Frederick Starr, an authority on Russian history, an accomplished musician in his own right (he's a musician with the New Orleans based Louisiana Repertory Jazz Ensemble), former president of Oberlin College, and more recently president of the Aspen Institute, has written the definitive biography of this colorful musician—*Bamboula!—The Life and Times of Louis Moreau Gottschalk* (Oxford University Press, 1995). It is the most detailed study ever completed of the New Orleans composer/pianist and is enormously complete. In a career as complex and ill-documented as Gottschalk's, the research involved is awesome. But the results are compelling and important. For the mu-

sicologically sophisticated, there is seminal study of evolution of the piano literature seen through a lens not often raised. As a cultural document, however, the work draws its major breath.

Jefferson Public Radio has championed Gottschalk's music for some years. It's innovative and pleasant and just off-beat enough to be intriguing. Now we have an explanation of its origin and significance.

History has it that Gottschalk wrote music drawn from the Creole themes of his native city, made a career in Europe based largely upon Europeans' fascination with this exotica, and then failed to captivate his own country. His music is today remembered as largely sentimental, and its composer is often dismissed with an allusion to a reportedly sensational

death attributed to the results of his philandering ways.

Like a lot of popular culture's historic phenomena, while some of the bare facts are true, the details mask the true story. Gottschalk was America's first serious musician, a matinee idol whose impact would best be likened to the Beatles. Sent to Europe at age 12, his musical and cultural sophistication was distinctly un-American. Returning to the U.S. in his twenties, he had captivated Europe's musical salons, concert halls and royalty before entering his second decade. A skeptical cultural establishment in New York, and even staid Boston, crumbled before him. Before such a display of pianistic skills, Chopin proclaimed him as his successor at the keyboard, and eventually, so did Americans.

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It is especially interesting to note that, at the time Gottschalk began his career, the piano was not held in high regard. Instruments of the day were vastly different from modern pianos. The Lisztian style was thought bombastic by many music critics. The piano itself was thought too disinteresting in solo performance by many and few major pieces for piano and orchestra yet existed. Gottschalk demanded, and achieved, respect for the instrument and for his own concert skills.

Gottschalk's compositional and performance skills found voice in an apparently incredible talent for improvisation. Music flowed so effortlessly from him that he rarely wrote down his compositions, most of which perished with him. Many of his published piano works only hint at his true composition because he only sketched the outlines of his pieces, relying instead upon a personal system of notation for all embellishments. He frequently gave concerts in which he included wholly extemporaneous works. A favorite technique designed to win local approval was to create lengthy pieces drawn from melodies of either national anthems or regional melodies. In the complicated politics of the mid-19th century, he often had to include four or five anthems to assuage the varied politics of audiences composed of varying factions in civil or international strife. He seldom wrote down any of these improvisations. In addition, most of his orchestral works have been reconstructed from piano reductions or partial orchestrations.

Because his publishing royalties were an important component of his income in these largely pre-copyright days, Gottschalk was obliged to keep a string of pieces easy enough for the casual parlor pianists of his day to perform. Sometimes he published simplified versions of his own complex works, sometimes he wrote salon music under assumed names, and occasionally he wrote reasonably simple pieces which became blockbuster hits. Several, such as "The Last Hope" and "Morte," tugged at emotional strings wrung taught by the bloody Civil War, and became so en-

trenched in our culture that they migrated from their obligatory station on most parlor pianos into hymns used well into the twentieth century. It was Gottschalk's misfortune to have these simple works become the ones on which his surviving reputation then tended to be based.

For all of these reasons, what has come down to us as Gottschalk's legacy is, in all likelihood, a distortion of his life and represents only echoes of his works. His music is multi-natured. In part he inherited the mantle of Chopin. Many of his mazurkas, waltzes and ballades are heavily influenced by Chopin.

More interestingly, he was a serious musician studying the conjunction of native folk music and classicism. The Creole melodies of his youth, which he fashioned into serious works, are lively, infectious and highly inventive. Their jazz elements clearly influenced another Louisianan, Jelly Roll Morton, several decades after Gottschalk's death. Not until Gershwin's revolutionary attempts, nearly 100 years later, at exploring the conjunction of jazz and classical music, did another serious composer continue what Gottschalk started.

Gottschalk also wrote widely, and wrestled mightily, with the conceptual evolution of "American culture" in the shadow of America's Western European heritage. His music, his extensive literary career, and his concertizing, constantly assayed these themes. For example, he was the first American to write a piece for piano and orchestra.

Gottschalk's career is a study in hyperbole—not his, but his life's. It was an age of exploration. Concert careers were hard to establish when transportation consisted of canal barges and stage coaches. Yet travel he did—moreso than any of his contemporaries. In one three year touring period alone he logged over 95,000 American miles, playing as many as three concerts in different cities daily every day of the year. For eighteen months he toured with soprano Adelina Patti, for nearly 50 years the world's reigning vocalist—and Gottschalk was the featured attraction! As a southerner, he was torn by the Civil War. Yet,

wrenching himself from his remaining New Orleans family, he declared himself opposed to slavery, played a special performance for Lincoln, and wrote numerous patriotic pieces.

While the poplar story goes that he fled America in the face of a scandal, Starr suggests that he was the largely victim of vindictive management with whom he had a falling out. Fleeing to South America, he spent the remainder of his life taking those countries by storm, trying to maintain a career and burdened by the ceaseless toil of the professional life he had made for himself.

In an era of excess, Gottschalk epitomized excess. Monster concerts had been the rage in Europe, and he staged quite a few in the U.S. and South America, with casts which boggle the mind. Sometimes as many as 16 pianos, with orchestral and band musicians in the many hundreds, appeared on stage. Even the stages had to be specially constructed to hold such enormous congregations of musical talent. The twentieth century sophisticate may dismiss such activity as gaudy showmanship. But the 19th century musical sophisticates wrote of performances filled with such astonishing power as to be unparalleled in their experience. Is it any wonder that works scored for such massive forces can reflect only pale imitations of their composer's intent when played by contemporary orchestras? And, oh yes, like a lot of other musical talents in the 19th century, he died more from the incredible ignorance of medical practice in his day than from any more romantic causes.

Bamboula! is fascinating. The neatly tied patterns of the past prove more complex than we might like to believe. American music turns out to have had a major contributor of whom we are largely ignorant. The fact that his life is a colorful "read" is just a nice bonus.

Starr has written a work so exhaustively complete as to be a bit dense for some readers. But it is a fascinating and important story—and, if you read it, your understanding of 19th century musical life will never be the same. ■

Ron Kramer is Jefferson Public Radio's Director of Broadcasting.

“

NOT UNTIL GERSHWIN'S
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”



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COMPACT DISCOVERIES

Fred Flaxman

Favorite American Symphonies

After many years of being sent by my parents each Summer to all-male athletic camps, I finally convinced them, when I was 15, to let me go to the National Music Camp at Interlochen, Michigan. Turned out I wasn't much better as a musician than I was as an athlete, but, at least there were girls at Interlochen. So I was happy.

The National Music Camp, as you might imagine, had rehearsals every day and concerts under the stars every night. But holding hands, never mind necking, was strictly forbidden. So, despite all my efforts to the contrary, I learned more about music that Summer than I did about women.

Symphonic concerts always began with the Star Spangled Banner—which was the one musical composition I learned in elementary school—and ended with the Interlochen theme song: an excerpt from Howard Hanson's *Symphony No. 2* ("The Romantic")—which I had never heard before.

One of the first things I did when I returned from camp that Summer was to go out and purchase the recording of Howard Hanson conducting that symphony, performed by the Eastman Rochester Symphony Orchestra. It was then that I first heard the complete work, and it has been my very favorite American symphony ever since.

Although everyone who ever went to Interlochen in those days, and since, certainly knew, and probably loved, that romantic melody, most other fans of classical music don't seem to know that it exists. And I don't understand why it isn't as popular as the symphonies of Brahms, Beethoven, Tchaikovsky or Dvorak. It certainly is as beautiful and well-crafted.

The original Mercury "Living Presence" recording is still available, reissued on CD (432008-2). It is combined with two rather boring compositions: *Symphony No. 1* ("The Nordic") and *Song of Democracy for Chorus & Orchestra*. But at least you can place the disc under "H" on your shelf, if you organize your collection alphabetically. That's more than I can say for the two Leonard Slatkin recordings on Angel: CDC 47850, which comes with the *Violin Concerto* by Samuel Barber, and CDM 64304, which is coupled with Aaron Copland's *Symphony No. 3*.

I have the Seattle Symphony's CD (Delos DCD 3073), conducted by Gerard Schwarz who, like Hanson himself, is a major champion of recording American music. This fine all-digital CD is also paired with the *Nordic Symphony*. Some 18 of Hanson's compositions, including all seven of his symphonies, are now in the CD catalog, thanks in large part to Schwarz and the Seattle Symphony. It is good to see the works of this long-time head of the Eastman School of Music undergo a revival, although I have never heard a composition by Hanson that I like half as much as the *Romantic Symphony*.

Slatkin's Hanson/Copland CD is part of the St. Louis Symphony's "Great American Symphonies" series. But if I were choosing another great American symphony to pair with Hanson's *Second*, I would pick the *Symphony No. 2* by his contemporary, Randall Thompson (1899-1984). Incredible as it may seem, once you hear this piece, there is only one CD currently available, and it isn't even performed by an American orchestra. It is an all-digital recording by the

New Zealand Symphony Orchestra, conducted by Andrew Schenck, on Koch International Classics (3-7074-2).

This highly accessible, rhythmic, tuneful masterpiece, with its exciting opening and brilliant climax, was composed in 1930-31. It was written, like almost all of Thompson's work, under commission. In 1944 Thompson boasted that he hadn't composed a piece "out of the blue" since 1927. Perhaps that's why his works, unlike those of many of his "serious" contemporaries, are so easy to appreciate. He was not writing for fellow academics in a university. He was writing to please the music-loving public, and please them he did.

When this work premiered on March 24, 1932 (with Howard Hanson, not so incidentally, conducting the Rochester Philharmonic), "its direct, lyrical, almost pop simplicity," to quote from the program notes accompanying the CD, endeared the work immediately to the audience. Music critic Virgil Thomson, a well-known composer himself, praised the piece, writing that "it grows in musical interest from the first movement to the end."

Following the symphony's New York debut, the *Herald Tribune* critic wrote: "Mr. Thompson was present last evening and after the resounding conclusion of his symphony he was acclaimed by the audience with a fervor that is seldom bestowed upon an American composer—unless, of course, he happens to be Mr. Gershwin."

Within ten years Randall Thompson's *Second Symphony* had received hundreds of performances. Now, for some unknown reason, the work and its composer have fallen into near-obscurity.

Thompson's *Third Symphony*, written from 1947 through 1949, which shares space on this CD, was never as successful as the *Second* was initially. And I can see why. It just isn't as good.

The dirge-like tune which introduces the first movement is better than many, but not something you go away whistling. When it repeats in development, dissonant, disagreeable notes are added. But the second movement shares the rhythmic drive of the *Second Symphony*, and has a very pleasant theme. However, here too, some dissonance is introduced in the middle which I could have done without. The third movement is slow, soft and daydream inducing, but the fourth is mostly light, spirited, tuneful, piccolo-pinch-ing fun, and comes to a quick, humorous end.

In any case, you can place this CD under "T" in your classical collection, and

the *Third Symphony* is not at all a bad piece, when all is said and done.

As I mentioned up front, I have never been a good athlete. I have never been a good musician. But, I've always been a good music listener. So, if you like melodious, romantic music as much as I do, and you don't know the *Second Symphonies* by Howard Hanson and Randall Thompson, take my word for it—go out and buy these CDs. They'll help make your July 4th a most enjoyable and very American holiday, and

give you many hours of listening pleasure for the rest of the year as well. □

Fred Flaxman is a nationally-published freelance writer as well as editor of the *Southern Oregonian*, Southern Oregon State College's quarterly alumni magazine. He also writes a column each month called "Modern Life" for the Ashland, Oregon, *Lithiagraph*. *Compact Discoveries* is distributed to the Moderated Classical Music List on the Internet.

SPOTLIGHT *From p. 13*

experience less wear and tear, benefiting mechanical reliability as well as the District's operating bottom line.

A natural gas fleet enables RVTD to comply with the increasingly strict state and federal air quality standards anticipated in coming years, Borwick explained. Meanwhile, the District has been a catalyst for other public agencies considering natural gas for their own fleets.

"The Rogue Valley is at risk of losing fu-

ture federal funding if we can't meet the tougher emission standards that are coming," he said. "By running our buses on natural gas now, RVTD not only is ahead of the problem, but is, in fact, a part of the community's long-range solution to air quality compliance issues." □

Scott Rayburn is a Rogue Valley business writer and consultant.

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FROM NATIONAL PUBLIC RADIO



THEATER REVIEW

Alison Baker

This Day And Age

By Nagle Jackson

Directed by Pat Patton

At the Oregon Shakespeare Festival, Ashland, Oregon
Through October 28

"Happy families are all alike; every unhappy family is unhappy in its own way." Tolstoy may have been right, but I can't judge—I've never met what I'd call a happy family. Luckily, unhappy families are not only more interesting than happy ones, they're funnier, too; there's something about sharp tongues and discontent that's immensely entertaining.

This Day and Age is about a poor little rich family that's unhappy for all kinds of reasons. Matriarch Marjorie McDermott (Susan Corzatte) is bored with the meaningless life she's lived since her husband died. She's finishing up her grieving, and is just about ready to leave the affluent Connecticut suburb where she raised her family and get on with the next phase of her life, when her adult children drop in on a Summer afternoon and announce that they want to come home.

Her children have found themselves in the late twentieth century; life is a struggle they didn't expect, and they don't think it's fair. Ann (Robin Goodrin Nordli), an environmental attorney in her thirties, is unhappy not only because nature is falling to pieces, but because, despite her well-planned efforts, she can't get pregnant. She and her husband, Brian (James Newcomb), an Englishman who's an announcer for a classical music radio station (an NPR affiliate?), have decided to adopt a

child. What better place to raise it than the old family home in the suburbs?

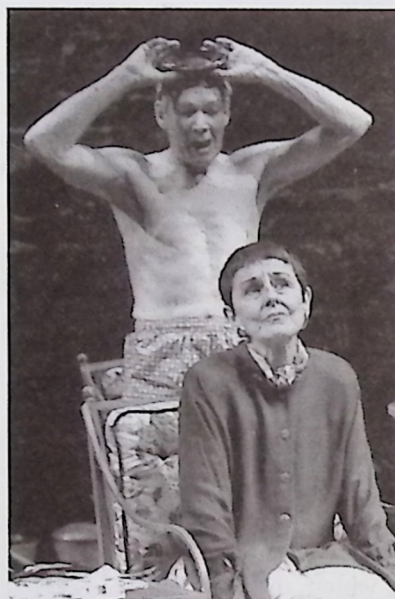
The younger child is Tony (Raymond L. Chapman), a man in his late twenties who has vague artistic leanings but has been unable to find himself. He wants to bring his wife, Joy (Bonnie Aki-moto), who gave up a career in dance to raise their two kids, back to the family estate; that way Marjorie won't have to live alone—and, incidentally, it will be convenient to live rent-free, since Tony's about to lose his job.

Marjorie, horrified at the idea of her empty nest being filled up again, drops her bombshell: she's planning to sell the house and move to New Zealand. The kids are dumbfounded for a few seconds, and then the arguing begins.

It's a pleasure to listen to these people squabble. They're intel-

ligent, well-educated, and self-centered, and the one-liners come thick and fast as each of them tries to out-manipulate the others. Marjorie's particularly witty. She's skeptical and outspoken, and her son- and daughter-in-law truly like her, because she treats them as fellow adults. She treats her children as adults, too, but that's not what Ann and Tony want from her. They've tried adulthood in the outside world, and they don't like it.

Act I is fast and funny, and sets up an interesting situation: who's going to meet



The Man (Clayton Corzatte) returns from the pool to counsel Margorie (Susan Corzatte) in the Oregon Shakespeare Festival's production of Nagle Jackson's *This Day and Age*.

whose needs? But in Act II we get more talk than interaction. In one scene Brian and Joy discuss their marriages and the family they've married into; while this does set the scene for a mildly amusing development, the expository nature of the dialogue slows the play's movement. In another scene the characters react—a bit implausibly—to Tony's impulsive attack on a real estate agent. In fact, I think that's the key to the letdown we feel in this act: the attack, the only real action in the play, occurs offstage; we get only descriptions of it and its sequelae.

Reportage continues when Marjorie's dead husband, Jack (Clayton Corzatte), visible only to her, rises from the swimming pool. As they talk, we learn that Jack wasn't exactly a self-made man; he had some help from Marjorie's dad and the old-boy network. But so what? The fact is that Jack got rich and bought a big house with a swimming pool, but the old-boy network that helped him is impotent now; Ann and Tony, victims of this day and age in America, in all probability will never be able to afford anything remotely like their childhood home. As she holds this one last imaginary conversation with her dead spouse, Marjorie changes her plans; instead of flying to New Zealand, she'll move to Manhattan—to do good works and subscribe to the Met.

The dialogue is funny. Nagle Jackson's characters take pokes at a bunch of the cows that various folks consider sacred, including environmentalism, maternal hormones, the artistic temperament, the importance of Family and the meaning of Place. But this very focus on Issues runs the risk of making these people appear two-dimensional. Characters who speak in one-liners verge on caricature. In the end, we don't quite get caught up in their concerns: their woes are the stuff of situation comedy.

But hey, it isn't *Death of a Salesman*, nor meant to be. It's about a different kind of suffering: the angst of kids who can't afford the ten acres, the pool, and the six-bedroom Tudor house in suburban Connecticut that their parents had. Sorry, kids, it seems to be the American way in this day and age—no entitlements. ■

Alison Baker ventures out to the theatre from her home in Ruch, Oregon.

POETRY

Obedience

BY RITA DOVE

That smokestack, for instance,
in the vacant lot across the street:
if she could order it down and watch
it float in lapse-time over buckled tar and
macadam
it would stop an inch or two perhaps
before her patent leather shoes.

Her body's no longer tender, but her
mind is free.
She can think up a twilight, sulfur
flicking orange then black
as the tip of a flamingo's wing, the white
picket fence marching up the hill...

but she would never create such puny
stars.
The house, shut up like a pocket watch,
those tight hearts breathing inside—
she could never invent them.

Rita Dove, Poet Laureate of the United States, visited the Northwest a year ago to oversee theatrical development of her new play, being considered for production by the Oregon Shakespeare Festival in Ashland. Her collection of poems, *Thomas and Beulah*, won the 1987 Pulitzer Prize for Poetry. Poems appearing here are from Ms. Dove's *Selected Poems*, New York: Vintage Books, 1993.

Dusting

BY RITA DOVE

Every day a wilderness—no
shade in sight. Beulah
patient among knickknacks
the solarium a rage
of light, a grainstorm
as her gray cloth brings
dark wood to life.

Under her hand scrolls
and crests gleam
darker still. What
was his name, that
silly boy at the fair with
the rifle booth? And his kiss and
the clear bowl with one bright
fish, rippling
wound!

Not Michael—
something finer. Each dust
stroke a deep breath and
the canary in bloom
Wavery memory: home
from a dance, the front door
blown open and the parlor
in snow, she rushed
the bowl to the stove, watched
as the locket of ice
dissolved and he
swam free.

That was years before
Father gave her up
with her name, years before
her name grew to mean
Promise, then
Desert-in-Peace.
Long before the shadow and
sun's accomplice, the tree.

Maurice.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a SASE to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

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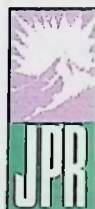
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